JUKE

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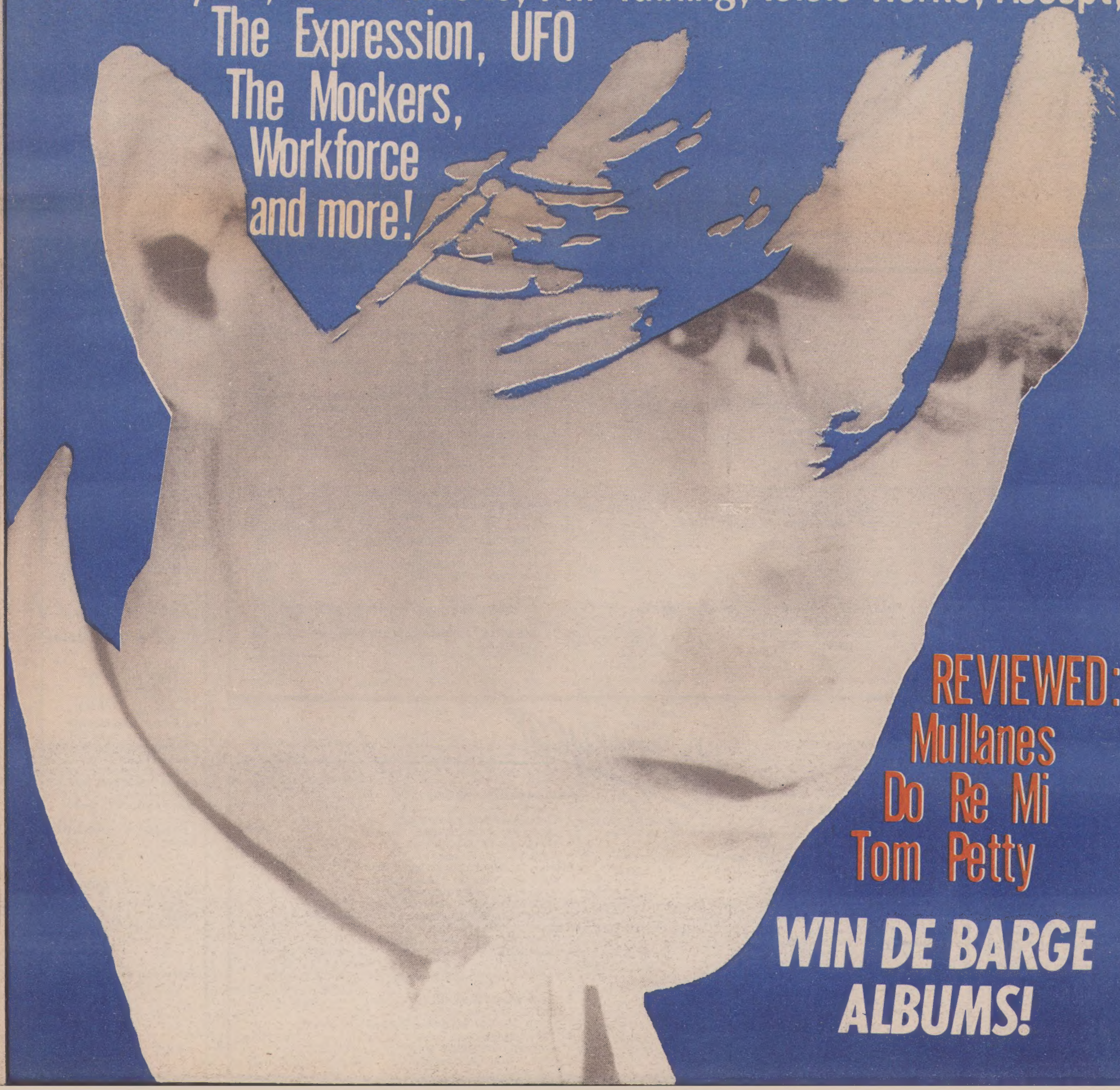
THE NEW LIFE OF BRYAN

PLUS: AC/DC, Machinations, I'm Talking, Icicle Works, Accept, The Expression, UFO The Mockers, Workforce and more!



REVIEWED:
Mullanes
Do Re Mi
Tom Petty

WIN DE BARGE ALBUMS!

CHARTS

TUNE

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1	**2**	**ANGEL, Madonna**	**WEA**
2	**5**	**A VIEW TO A KILL, Duran Duran**	**EMI**
3	**4**	**WALKING ON SUNSHINE, Katrina & The Waves**	**EMI**
4	**1**	**LIVE IT UP, Mental As Anything**	**WEA**
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23	–	WALLS COME TUMBLIN' DOWN, Style Council	PolyGram
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1	**1**	**BE YOURSELF TONIGHT, Eurythmics**	**RCA**
2	**4**	**BROTHERS IN ARMS, Dire Straits**	**PolyGram**
3	**5**	**FUNDAMENTAL, Mental as Anything**	**WEA**
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5	**3**	**OUR FAVOURITE SHOP, Style Council**	**PolyGram**
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15	–	BROTHER WHERE YOU BOUND, Supertramp	Festival
16	12	WE ARE THE WORLD, Various Artists	CBS
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19	19	SHE'S SO UNUSUAL, Cyndi Lauper	CBS
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22	16	TWO HEARTS, Men At Work	CBS
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24	–	SECRET SECRETS, Joan Armatrading	Festival
25	22	DREAM INTO ACTION, Howard Jones	WEA

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3	**6**	**A VIEW TO A KILL, Duran Duran**	**Capitol**
4	**2**	**EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears**	**Mercury**
5	**10**	**RASPBERRY BERET, Prince & The Revolution**	**Paisley Park**
6	5	IN MY HOUSE, Mary Jane Girls	Motown
7	8	ANGEL, Madonna	Sire
8	4	SUDDENLY, Billy Ocean	Jive/Arista
9	7	THINGS CAN ONLY GET BETTER, Howard Jones	Elektra
10	12	WOULD I LIE TO YOU? Eurythmics	RCA
11	9	WALKING ON SUNSHINE, Katrina And The Waves	Capitol
12	15	VOICES CARRY, 'Til Tuesday	Epic
13	20	EVERYTIME YOU GO AWAY, Paul Young	Columbia
14	16	SMUGGLER'S BLUES, Glenn Frey	MCA
15	19	GLORY DAYS, Bruce Springsteen	Columbia
16	11	EVERYTHING SHE WANTS, Wham!	Columbia
17	21	THE SEARCH IS OVER, Survivor	Scoti Bros
18	24	YOU GIVE GOOD LOVE, Whitney Houston	Arista
19	23	THE GOONIES 'R' GOOD ENOUGH, Cyndi Lauper	Portrait
20	13	AXEL F, Harold Faltermeyer	MCA
21	–	IF YOU LOVE SOMEBODY SET THEM FREE, Sting	A&M
22	14	FRESH, Kool & The Gang	De-Lite
23	25	TOUGH ALL OVER, John Cafferty & The Beaver Brown Band	Scoti Bros
24	–	SENTIMENTAL STREET, Night Ranger	Camel/MCA
25	22	THE NEVER ENDING STORY, Limahl	EMI

1	**1**	**AROUND THE WORLD IN A DAY, Prince & The Revolution**	**Paisley Park**
2	**2**	**NO JACKET REQUIRED, Phil Collins**	**Atlantic**
3	**3**	**MAKE IT BIG, Wham!**	**Columbia**
4	**4**	**LIKE A VIRGIN, Madonna**	**Sire**
5	**7**	**SONGS FROM THE BIG CHAIR, Tears For Fears**	**Mercury**
6	5	BORN IN THE USA, Bruce Springsteen	Columbia
7	8	BEVERLY HILLS COP. Original Soundtrack	MCA
8	9	RECKLESS, Bryan Adams	A&M
9	6	DIAMOND LIFE, Sade	Portrait
10	11	THE POWER STATION, The Power Station	Capitol
11	12	DREAM INTO ACTION, Howard Jones	Elektra
12	17	BE YOURSELF TONIGHT, Eurythmics	RCA
13	13	THE NIGHT I FELL IN LOVE, Luther Vandross	Epic
14	16	SUDDENLY, Billy Ocean	Jive/Arista
15	14	CENTERFIELD, John Fogerty	Warner Bros
16	10	WE ARE THE WORLD, USA For Africa	Columbia
17	15	CRAZY FROM THE HEAT, David Lee Roth	Warner Bros
18	19	SOUTHERN ACCENTS, Tom Petty & The Heartbreakers	MCA
19	20	ONLY FOUR YOU, Mary Jane Girls	Gordy/Motown
20	24	VOICES CARRY, 'Til Tuesday	Epic
21	22	EMERGENCY, Kool & The Gang	De-Lite
22	–	WHITNEY HOUSTON, Whitney Houston	Arista
23	18	PRIVATE DANCER, Tina Turner	Capitol
24	25	RHYTHM OF THE NIGHT, DeBarge	Gordy/Motown
25	23	HIGH COUNTRY SNOWS, Dan Fogelberg	Full Moon

America

1	**6**	**CRAZY FOR YOU, Madonna**	**Geffen**
2	**1**	**YOU'LL NEVER WALK ALONE, The Crowd**	**Spartan**
3	**10**	**FRANKIE, Sister Sledge**	**Atlantic**
4	**2**	**KAYLEIGH, Marillion**	**EMI**
5	**3**	**SUDDENLY, Billy Ocean**	**Jive**
6	7	THE WORD GIRL, Scritti Politti	Virgin
7	–	AXEL F, Harold Faltermeyer	MCA
8	14	CHERISH, Kool And The Gang	De-Lite
9	15	I'M ON FIRE, Bruce Springsteen	CBS
10	11	HISTORY, Mai Tai	Hot Melt
11	5	OBSESSION, Animotion	Mercury
12	13	JOHNNY COME HOME, Fine Young Cannibals	London
13	19	BEN, Marti Webb	Starblend
14	8	A VIEW TO A KILL, Duran Duran	Parlophone
15	4	19, Paul Hardcastle	Chrysalis
16	–	HEAD OVER HEELS (Remix), Tears For Fears	Mercury
17	9	OUT IN THE FIELDS, Gary Moore & Phil Lynott	10/Virgin
18	–	TOMB OF MEMORIES, Paul Young	CBS
19	12	WALKING ON SUNSHINE, Katrina And The Waves	Capitol
20	17	LOVING THE ALIEN, David Bowie	EMI
21	–	BRING IT DOWN! The Redskins	London
22	16	ALL FALL DOWN, Five Star	Tent/RCA
23	21	DUEL, Progaganda	ZTT/Island
24	–	THE SHADOW OF LOVE, The Damned	MCA
25	22	PAISLEY PARK, Prince	Warner Bros

1	**2**	**BORN IN THE U.S.A., Bruce Springsteen**	**CBS**
2	**3**	**BROTHERS IN ARMS, Dire Straits**	**Vertigo**
3	**1**	**BOYS AND GIRLS, Bryan Ferry**	**Polydor**
4	**4**	**OUR FAVOURITE SHOP, The Style Council**	**Polydor**
5	**16**	**CUPID AND PSYCHE '85, Scritti Politti**	**Virgin**
6	–	MISPLACED CHILDHOOD, Marillion	EMI
7	24	EMPIRE BURLESQUE, Bob Dylan	CBS
8	5	OUT NOW! Various	Chrysalis MCA
9	10	SONGS FROM THE BIG CHAIR, Tears For Fears	Mercury
10	8	THE BEST OF THE 20TH CENTURY BOY, Marc Bolan	K-Tel
11	6	NO JACKET REQUIRED, Phil Collins	Virgin
12	7	NOW DANCE, Various	EMI/Virgin
13	–	LITTLE CREATURES, Talking Heads	EMI
14	20	STEVE MCQUEEN, Prefab Sprout	Kitchenware
15	–	THE DREAM OF THE BLUE TURTLES, Sting	A&M
16	–	SUDDENLY, Billy Ocean	Jive
17	18	FLAUNT THE IMPERFECTION, China Crisis	Virgin
18	13	THE BEST OF The Eagles	WEA
19	11	GO WEST, Go West	Chrysalis
20	–	WHEN THE BOYS MEET THE GIRLS, Sister Sledge	Atlantic
20	17	THE SECRET OF ASSOCIATION, Paul Young	CBS
22	–	CRUSH, OMD	Virgin
23	05	HITS VOLUME II, Various	CBS/WEA
24	14	SHAMROCK DIARIES, Chris Rea	Magnet
25	12	BE YOURSELF TONIGHT, Eurythmics	RCA

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SINGLES FIVE YEARS AGO
1 I GOT YOU, Split Enz
2 BRASS IN POCKET, The Pretenders
3 SPACE INVADERS, Player One
4 TIRED OF TOEIN' THE LINE, Rocky Burnett
5 SAME OLD GIRL, Darryl Cotton
6 ROCK LOBSTER, B52's
7 TOTAL CONTROL, The Motels
8 PEOPLE, Mi-Sex
9 COMING UP, Paul McCartney
10 THE ROSE, Bette Midler

ALBUMS FIVE YEARS AGO
1 TRUE COLOURS, Split Enz
2 GLASS HOUSES, Billy Joel
3 THE ROSE, Original Soundtrack
4 OFF THE WALL, Michael Jackson
5 THE WALL, Pink Floyd
6 THE PRETENDERS, The Pretenders
7 MIDDLE MAN, Boz Scaggs
8 AGAINST THE WIND, Bob Seger & The Silver Bullet Band
9 CALM BEFORE THE STORM, Jon English
10 K.C.'S GREATEST HITS, K.C. & The Sunshine Band

SINGLES TEN YEARS AGO
1 JANUARY, Pilot
2 NEWCASTLE SONG, Bob Hudson
3 EGO IS NOT A DIRTY WORD, Skyhooks
4 DOWN DOWN, Status Quo
5 SUMMER LOVE, Sherbert
6 PHILADELPHIA FREEDOM, Elton John
7 AMERICAN TRILOGY, Mickey Newbury
8 MY EYES ADORED YOU, Frankie Valli
9 YESTERDAYS HERO, John Paul Young
10 LOVIN' YOU, Minnie Riperton

ALBUMS TEN YEARS AGO
1 LIVING IN THE SEVENTIES, Skyhooks
2 PHYSICAL GRAFFITI, Led Zeppelin
3 JUST A BOY, Leo Sayer
4 THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman
5 THE NEWCASTLE SONG, Bob Hudson
6 ON THE LEVEL, Status Quo
7 NEVER CAN SAY GOODBYE, Gloria Gayner
8 TOMMY, Soundtrack
9 HIGH VOLTAGE, AC/DC
10 ROCK 'N ROLL, John Lennon

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BE YOURSELF TONIGHT
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DOGMAN
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Richard Thompson
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Velvet Underground
BIG NAME NO BLANKETS
Warumpi Band
MOVE
Peter Westheimer

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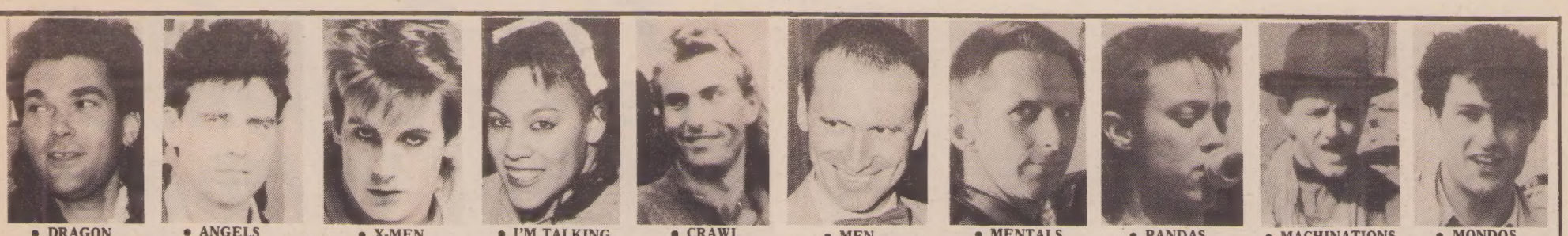

• DRAGON • ANGELS • X-MEN • I'M TALKING • CRAWL • MEN • MENTALS • PANDAS • MACHINATIONS • MONDOS

OZ LINK-UP GOES AHEAD

Australian pop fans disappointed with Channel 9's startling decision not to get involved with the world link of the Band Aid super-show received a reprieve when ABC-TV stepped in last week and took control.

A press conference was held simultaneously in Melbourne (the ABC studios in Ripponlea) and Sydney (the Entertainment Centre) last Tuesday while Ian Meldrum, James Reyne, Brian Mannix and Ross Wilson answered media questions on the link-up.

Bands expected to be included in the Australian end of the show are:

★ Australian Crawl
★ I'm Talking
★ Uncanny X-Men
★ Men At Work
★ Mental As Anything
★ Mondo Rock
★ The Angels
★ Dragon
★ Renee Geyer
★ Models
★ Do Re Mi
★ Electric Pandas
★ Machinations

INXS are also slated to perform, but their inclusion is still subject to confirmation.

The concert will take place at the Sydney Entertainment Centre on Friday, July 12. Tickets are $18.50, and obtainable through BASS.

The concert titled Oz For Africa - Live Aid Concert will be edited to four hours and will be televised as part of the worldwide link-up. The Australian end will be televised on the ABC on Saturday, July 13 at 8.55am through until 1.00pm.

The actual telecast commences on ABC at 8.55am with the Australian contingent and then continues through the night until noon on Sunday, July 14. In this time, the link-ups with the Philadelphia and London concerts will be screened.

The telecast will be seen in 144 countries throughout the world.

An appeal will also be held at Melbourne's Southern Cross Hotel from noon on July 13, and will go for 24 hours.

Further details of the appeal, being overseen by Ian Meldrum, Bill Gordon and Patti Mostyn, will be announced shortly.

Meantime, all 90,000 tickets for the American concert - prices at $35 and $50 - sold out within nine hours.

Details of where and how to get the tickets were kept secret until the appointed time of 2pm. When it was announced on radio, fans went berserk — they jogged, cycled and even roller skated to get to the box offices.

A spokesperson for an outlet in New York told journalists "it was a mad mad rush. People who had heard on the radio rushed over from home and even left work to try and get hold of a ticket.

"We had our first customer in at just one minute past two. She had been walking past in the street listening to the radio. By 10 past, there were queues forming outside."

A further ten names were added to the impressive list — Bob Dylan, Tina Turner, Patti Labelle, Tom Petty, Ashford & Simpson, Cyndi Lauper, Madonna, Beach Boys, Crosby Stills & Nash and Jimmy Page.

In England, to combat the disappointment as the Wembly Arena was almost instantly sold out, a show had to be put on at Dingswalls, where bands who'd expressed interest in playing the worldwide show but were not included could do their bit, and where fans who'd missed out on tickets could watch it on closed circuit TV.

Fogerty sued by label boss

The chairman of John Fogerty's old label, Saul Zaentz of Fantasy Records continues to sue the former Creedence leader.

You'll remember that Fogerty's first album for ten years, *Centrefold* was initially delayed when Zaentz threatened to sue for defamation if one of the tracks "Zanz Kant Danz" did not undergo a title change.

The track was released with the new title "Vanz Kant Danz. At interviews, when pressed to comment on the track, all Fogerty will do is smile and say cryptically, "I wrote a song about a pig".

The label boss is not about to let things die, however. This time he's claiming that "The Old Man Down The Road" bears an uncanny resemblance to "Run Through The Jungle", the old Creedence hit from the late '60s.

The irony is that Fogerty wrote both songs; but due to a bad business decision, he signed away all his classic songs to Fantasy.

Fogerty's comment on the latest legal action against him — "they sue me for breathing!"

Ray Davies of the Kinks has got over the shock of having his live-in girlfriend Chrissie Hynde rush off to marry Jim Kerr of Simple Minds — and he's just become engaged to a pretty ballerina called Alana Pellay, whom he met when she approached him to choreograph a routine for her to the Kinks' "Lola". The two now live in New York.

Unfortunately, the bliss of the moment has been dampened somewhat by ex-wife Yvonne Gunner, who's just sued him for $5 million.

She claimed in papers filed in Manhattan Supreme court that "although he has continually assured me he would provide for me financially since our 1981 divorce, he hasn't"

Davies defends himself: "Ive paid the defendant thousands of dollars since the settlement, and helped her photography career by getting her into rock concerts."

—JACKIE TYLER

• JOHN FOGERTY

Funding-the-Mentals

As if it isn't almost Mental As Everything, we are now being encouraged to buy Mentals videos, the profits of which will obviously go towards Funding-The-Mentals.

Still riding on the new wave of popularity that the "Live It Up" single brought, the band has put together a video of the 16 singles to date, as well as a few album tracks and cameo appearances by Dixie Whatley (!) and Chad Morgan(!)

Unlike many current music videos, Monumental As Anything has a plot — the endless struggle between Satan and God (played by Stephen Cummings), with art specimens The Mentals as the bone of contention.

Because of the ongoing argument, a drop of a word from either of these deities acts as a cue for a song.

According to Reg Mombassa, who wears a snug-fitting grass skirt in the video, the production of Monumental As Anything took between four and five months to complete.

Of the cameo roles, he said, "Dixie Whatley was here for a promo visit, so we asked her and she said yes, Chad Morgan is the band's greatest hero. In my opinion, he's the best country singer, by far.

"We did a couple of shows with him and got along fine, and he was happy to do the video even if it was at seven in the morning!"

Mombassa notes that the Mentals music has so far defied categorisation. If pushed to describe it, he'll admit, "Eclectic, for want of a better word. You just end up stringing a whole lot of sub-genres together. Rockabilly...pop...dance music...."

The video is released to the public this week.

ANGELA ANG.

Airplane to re-form?

PAUL KANTNER

Paul Kantner, Marty Balin and Jack Cassady are currently rehearsing a new band in San Francisco — but it's not sure if this is part of a plan to re-form Jefferson Airplane, one of the best bands to emerge from 'Frisco's psychedelic era in the late '60s.

None of the three are talking to the media about their plans, although Kantner has admitted that he has left Jefferson Starship, the band that started out as a splinter group of the Airplane and emerged as a chart-making entity of its own when the Airplane members finally lost direction.

It has been assumed that Starship has decided to ground itself after its founder walked out. Its other two founders, Balin and Grace Slick have long had a love/hate relationship with the band and its deals, quitting and returning to the lineup at whim.

Both Airplane and Starship started out as conceptual setups; democratic bands that put human relationships first. Airplane was among the many important American bands which sang about drugs and youth revolution. Kantner used to contribute to the grass debate by going around dropping bales of marijuana in public telephone booths.

In 1978, Starship caused a controversy when a weary Slick quit the band just an hour before an open air festival in Germany, declaring, "I'm fed up with rehashing the '60s, I'm fed up with the cock-bitchery in the band".

Kantner refused to let the band go on without her — the enraged crowd trashed $500,000 worth of equipment.

TAMARA HANII

Sweet in name battle

Members of touring seventies chart toppers Sweet are involved in a fued over the use of the band's name.

The fued flared on the arrival of the band, formed in 1968, in Australia last week.

Co-founding singer Brian Connolly, who toured here with Sweet in 1977, left the band in 1978 and later formed a band called New Sweet.

Now his former colleagues have taken legal action to try to prevent him using the name. Present Sweet lead guitarist Andy Scott said the New Sweet didn't resemble the old Sweet which had hits with "Fox On The Run", "Ballroom Blitz", "Wig Wam Wam" and "Teenage Rampage".

"All that has done as far as we're concerned is drag our name down a little because the band is bloody awful," Scott said in Sydney. "Brian seems to have lost his conscience and it was suggested to him that he could probably earn a lot of money by using the name Sweet in some way.

"Consequently, we are taking legal action at this very moment to prevent all that but it's not been fast enough because Brian has been on the road six months using the name New Sweet. It's not a nice thing to get involved with legal action over a name. But I haven't spent half my life building the good name of The Sweet to have it dragged in the gutter by some other band."

The Sweet begin their Melbourne pub season on July 18.

— DAVID DAWSON

Thieves steal Elvis' guitars

Police are hunting a gang of professional guitar thieves whose latest victim was visiting English rock star Elvis Costello.

The gang has been blamed for the theft of Costello's $15,000 Fender Telecaster from the Melbourne Concert Hall last week.

Police say the theft was an "inside job" because the dressing room, which was locked, had not been broken into.

A detective said: "Someone with access to the room selected the Telecaster from eight guitars. It appears the theft was organised by a fence and the guitar is probably interstate by now. There has been a spate of guitar thefts from around the pop scene. It's obvious the guitars are stolen on consignment for a gang. They are then repainted and have their identifying marks erased."

Costello, 31, performed two shows at the Concert Hall with legendary American producer and singer-songwriter T Bone Burnett.

Other recent victims of the gang include Jimmy Barnes, guitarists Chris Stockley and Mal Eastick and Sydney band Big Red Tractor.

The Surprise re-emergence of Bill Withers

Wondering what happened to Bill Withers, who cracked it in Australia with the classic "Ain't No Sunshine" in the mid-70s and then again in the early '80s with "Just The Two Of Us" a duet with American sax player Grover Washington Jr?

"I wasn't able to get any records out for about seven years, other than singing on other peoples' stuff," he growls. "I couldn't get anything past anyone's desk, my record company didn't like anything I was doing."

The frustrating thing about having a huge worldwide hit on Washington's record was that in between records, he was up for no less than five Grammy nominations. Even now he feels frustrated that Washington got all the credit for their duet record.

"When you listen to that record, it IS a Bill Withers record. I'm not denegrating Grover as a player, but it was a record by a singer that was on a saxplayer's album. For a long time I was bitter — can you imagine what it must have been like for me when I was driving around in my car and hearing music I was making, I was hearing that song 20 times a day and I never got mentioned once."

• GROVER WASHINGTON

In the period of inactivity, Withers worked with different record producers — none of the associations were successful. For two years he was in the studio with Larry Carlton — and came up with one song. "He's a nice man, but we didn't have anything in common musically."

Withers was a late starter in music — he was 30 and a contented aircraft mechanic when Booker T produced his first album in 1971, and "Ain't No Sunshine" launched him worldwide. Today he thinks he's too old and ugly for record companies but is determined to keep making his music.

"But I'm not going to dye my hair yellow or anything, it's just not that time of life for me. They (the record companies) don't need me — they've got the Bruce Springsteens and Michael Jacksons of the world. It's easy for them to ignore me for six or seven years."

Withers is currently enjoying mild success in England with a new ballad called "Oh Yeah".

— RAY TELFORD

Squeeze working on come back LP

British pop craftspersons Squeeze, who decided to reform earlier this year, have been holed up in a Belgium studio working on their comeback album, with producer Laurie Latham.

The LP is due out overseas at the end of this month.

Recording has been going well, although as Britishers in Brussels, they too were affected by the soccer violence at the European Cup Final and its aftermath.

Says Chris Difford, "we'd actually been trying to get tickets for the game, you know. In the end we couldn't, so we watched it on telly in our hotel rooms — we saw the violence and were so relieved we weren't actually there.

"To make things worse, we had a coachload of Italian fans staying in our room, and you could sense they were very anti-British that night. The band kept right out of their way, just to be safe. In fact, it became so claustrophobic that I ended ducking out of the hotel in a service lift and staying the night at Laurie's." The only member who was not in the original lineup is bassist Keith Wilkinson, who has replaced John Bentley. Difford explains that when he, Glen Tillbrook and Jools Holland decided to put the band back together, they realised that they needed a different type of bassist.

Squeeze's single is titled "Last Time Forever", a peculiar title for a comeback single! There is some talk about a world tour, to take in Australia, but that is still at the "rumour" stage.

— JILLIAN HUGHES

AC/DC album

This week's front cover kids, AC/DC release their latest LP through Alberts (through EMI) on July 15.

Entitled *Fly On The Wall* it was produced by Angus & Malcolm Young and engineered by Mark Darnley in Montreaux.

The full track listing is:

Side One: **"Fly On The Wall", "Shake Your Foundations", "First Blood", "Danger" and "Sink The Pink"**

Side Two: **"Playing With Girls", "Stand Up", "Hell Or High Water", "Back In Business" and "Send For The Man."**

Are you ready for . . . The Marones?

SINCE The Ramones don't seem to have any inclination to tour here, a couple of Melbourne musos have decided to take destiny into their own hands

They appear at The Club this Friday (July 12) to do an entire set of Ramones material, including "Beat On The Brat", "Suzy Is A Headbanger", "Blitkrieg Bop", "I Wanna Be Sedated" and "Teenage Lobotomy."

Don't be fooled! They might look like members of Corpse Grinders and other such bands but in reality they are, from left to right, Archie Marone, Boney Marone, Russie Marone and Paulie Marone.

To preserve their artistic integrity and their belief that every performance can only be an event, The Marones will make their live debut - and then split up.

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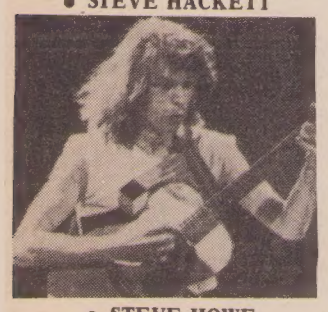
Stevie chips in

Fresh from the chart attack of their superb "Would I Lie To You? single, the next Eurythmics single will be "There Must Be An Angel (Playing With My Heart)" featuring a harmonica solo by Stevie Wonder, seen here with the duo.

It's taken from their **Be Yourself Tonight** *album which went to No. 1 in this country and has gone gold in Britain.*

Hackett, Howe team up in new band

• STEVE HACKETT



• STEVE HOWE

Two of the best known guitarists from the early '70s British progressive rock era, Steve Howe and Steve Hackett have teamed up in a band called GTO.

The two — along with singer Max Bacon (ex-Nightwing and Bronz) — have wasted no time in getting into the studios and working on an LP for the Geffen label.

It is being produced by Asia's keyboardsplayer Geoff Downes.

Howe is probably the best known member of the band. he came to attention with the hippy drippy outfit Yes, who became one of the biggest bands in the world and toured Australia. Howe also formed the Old Boys supergroup, Asia, with Carl Palmer and John Wetton.

Asia never got the credibility it sought: critics maintained the band was a cold, calculated attempt to cash in on their individual names and a watering down of the elements of technoflash.

Certainly personality clashes stopped Asia from gaining the popularity it was put together for; some months ago it was rumored that Howe had quit.

Hackett's first big band was Genesis, back in the days when they were considered arty. He played on seven of their LPs before getting annoyed that not enough of his songs were included on their records.

Hackett maintains that the only reason he stuck it out with Genesis as long as he did was to prove that the band could survive the departure of charismatic singer Peter Gabriel.

However, Hackett's desire to keep experimenting musically forced him to a clash with Tony Banks and Mike Rutherford, and he quit for a solo career.

— ROBIN SHELLEY

NEW RELEASES

• Lots of 12" releases this week, commencing with the extended dance mix of **David Bowie's** "Loving The Alien". Flip is an extended dance mix of "Don't Look Down and a dub mix of "Loving The Alien". Single comes in a beautifully presented gatefold sleeve.

• Look for the **Shiraz** 12" single, "Fighting For Our Lives" (with dub mix on the flip). A donation from the proceeds of the record will be made to the AIDS Council to be used in the provision of counselling and emergency accommodation for AIDS sufferers who are rejected by family and friends. The record is dedicated to the memory of **Russell Handley,** the deputy editor of *Countdown Magazine,* who died of the disease earlier this year.

• A 12" version of the **DeBarge** hit, "Rhythm Of The Night" has been issued this week, with "Queen Of My Heart" on the flip.

• Cashing in on their current success, old record company Festival Records have issued a 12" **Vitabeats** single containing material previously unreleased. 'A' side is "Audrey Hepburn" and "Difficult Ideas" while the flip is "Tough Guy" and "Tokyo".

• The extended version of **Slade's** "Myzsterious Mizster Jones" is released this week. Flip is "Mama Nature Is A Rocker" and a limited number of the pressings also include a piano and vocal version of "My Oh My".

• There's a long dance mix of **Greg Kihn's** "Lucky" in stores this week, with a trench mix on the flip.

• **Animotion's** "Obsession" is out this week as a 12", with both a dance mix and a special dub mix, either side.

• "One Black Friday", by New Zealand band **The Mockers** (profiled on this week's *Globetrotting* page) is in stores this week. Flip is "Another Day".

• **Jermaine Jackson's** "(Closest Thing To) Perfect", from the movie soundtrack *Perfect,* is released this week, in picture sleeve. An instrumental version of the same track backs it.

• **Steve Kilbey's** solo "This Asphalt Eden" is out this week. Flip is two tracks — "Never Come Back" and "Shell".

• Soon to visit Australia, **Rick Wakeman** precedes his visit with the release of "Tell 'Em All You Know" from his yet-to-be-released *Silent Nights* album.

• Second single from the late **Guy McDonough's** *My Place* album is "What's In It For Me", which he penned with brother **Bill.** Flip is another album track, "Hook, Line And Sinker".

• Lifted from the *Vox Humana* album is the **Kenny Loggins** cut, "Forever". "At Last", from the same album, is on the flip.

Dury movie

Ian Dury has more than made up for his two year silence. Aside from reforming the Blockheads, he has also completed a part in Roman Polanski's next movie.

The cockney singer/songwriter recently returned to London from Tunisia where Polanski's *Pirates* **has been shooting, with American comedian Walter Matthau as its star.**

Dury plays the role of a blood thirsty rogue called Meathook. It's not his first movie role: he made his debut in a low profile capacity as a small time crook in the Bob Geldof snooker film, *Number One.*

One of his first public appearances on his return was on stage with Pete Townshend and London poet Attila The Stockbroker for the launch of *Hard Lines 2* **— a book of poetry and prose by new writers chosen by Townshend and a host of poets.**

Dury plays the role of a blood thirsty rogue called Meathook. It's not his first movie role: be made his debut in a low profile capacity as a small time crook in the Bob Geldof snooker film, *Number One.*

The interesting aspect of the record is that it was remixed by another East Londoner, Paul Hardcastle, who's of course enjoying solo success around the world with "19".

Quips Dury, "I like what he's done with the vocals — brought them right forward — it's very 'ealthy!"

CELEBRITY CURIO.....

Brian Cadd

BIRTHDAY
November 29th, 1946

BIRTHPLACE
Perth

FAVOURITE ALBUMS
Brothers In Arms
Best of Arthur Alexander

FAVOURITE SINGLES
Watermelon Man
In The Mood

FAVOURITE FILMS
Witness
Yankee Doodle Dandy

FAVOURITE BOOKS
Ginger Man (J.P. Donlevy)
A Blot On The Landscape (Tom Sharpe)

FAVOURITE TV SHOWS
I Love Lucy

LIKES
Victorian red wine and Victorian ports

DISLIKES
Creme De Menthe and Australian champagne

Metal Aid for Brussel victims

While the world still awaits the release of Hear 'n' Aid — the star studded heavy metal dedication to Ethiopia — the British and European heavy metal fraternity has got together to record a charity record for the victims of the Brussels European Cup Final Tragedy.

Members of Motorhead, Slade, Uriah Heep, Girlschool and Pallas got together recently in London to cut a version of "Sport Alive", originally recorded by a German band called Jump.

The record is actually the brainchild of German journalist and freelance record producer, Frank Isen, who contacted Jump and asked them to rewrite the lyrics to emphasise that sports should be energetic and fun, but without violence.

The all-star assembly included Dave Hill and Don Powell (Slade), Lemmy and Wurzel (Motorhead), all of Girlschool, Pete Goaldy, Trevor Bolder and John. Sinclair (Uriah Heep), Simon Kirke (ex-Bad Company) and Robin George, as well as members of Waysted, Pallas, Heavy Pettin', Lionheart, Shy and Alaska and Italy's Scalpi and German bands Jump and Warlock.

The single has been released in Germany, Austria and Switzerland through EMI.

BARBED WIRES

EDITED BY CHRISTIE ELIEZER

• Is Greg Ham sticking his finger down his throat in an effort to be sick, or is he just tasting the icing on the cake?

The icing on the cake, in this instance, was the presentation of compact discs to Ham and Colin Hay signifying 100 million dollars worth of sales for the albums** Business As Usual **and** Cargo, **worldwide.

***The presentation was made by the band's local label at a function held to launch their newest album,** Two Hearts, **in a Sydney nightclub. The cake, made as a swimming pool, was designed to resemble the cover concept of** Two Hearts.*

More than 11 years since he made his first solo album *These Foolish Things*, **Bryan Ferry** scored his first No. 1 album in Britain when his current LP *Boys and Girls* entered the charts there at No. 1.

Of course, he enjoyed success with **Roxy Music** albums between 1972 and 1983 — particularly *Stranded*, *Flesh And Blood* and *Avalon*, which topped the British charts — but as he told listeners of an American radio station recently: "That was very much a shared glory. I loved being No. 1 with Roxy, but it would mean so much more to have a solo No. 1. Of all my albums, I think the new one is the best, and it would be nice if this was the one to do it for me."

The interesting thing is that originally, Ferry intended his solo recordings to be nothing more than fun versions of other peoples' songs, while Roxy Music he kept as the vehicle for his songwriting and route to fame, fortune and Festival Hall. However, that distinction got blurred, especially as he grew to dominate Roxy's sound and style.

While Roxy Music has had minor success in America — "Love Is The Drug" scraped into the Top 30. Ferry's one solo chart maker in the US is "Heart On My Sleeve" which managed to wriggle its way up to the grand position of No. 86 before slithering out again.

Possibly, Ferry's decision to make *Boys And Girls* completely original might have cost him great US success. For he was offered — and turned down — the opportunity to record a new **Keith Forsey** song for smash hit movie *The Breakfast Club*, a song which went on to become a No. 1 smash for **Simple Minds** — "Don't You (Forget About Me)".

• A video cameraman working on the current British tour for **Bruce Springsteen** was allegedly sacked for having the nerve to ask Sprooce for his autograph.

• *After years of keeping pubs in business, well known drinkers* **Chas & Dave** *have opened up their own boozer in London — called surprise surprise, Chas & Dave's.*

• Remember **John McKay?** He's the one who used to be with **Siouxsie & The Banshees,** and has been on Siouxsie's hit list (now in its third volume) after quitting the Banshees midway through a British tour. Anyway, he's been in hiding since, but recently sneaked out to debut his new band **Zor Gabor,** which includes former **Soft Boys** bassist **Matthew Seligman** and **Nico's** former drummer, whose name escapes us for the moment, but we're assured he's fantastically good.

• **INXS** *currently taking a break from recording the next LP (still untitled) and mixing a new single. Band members are confident it's their best to date. Apparently there's been a swing (ahem) towards more guitar noises this time around. The LP is not due out until early spring, although the band will be on the road by August.*

• Congratulations to **The Machinations** who have announced that with the success of "My Heart's On Fire" they're no longer in the red! Yes, every band goes into debt to buy equipment etc — very few actually make it out again.

• *In the who-cares-we-thought-they-were-American-anyway department,* **Air Supply** *have announced they are going to move to live in Los Angeles. Quips* **Russell Hitchcock** *"we've seen the smog and we thought LA could use some, uh, Air Supply".*

• **Go West** off to Nassau, partly to holiday and partly to write songs with **Robert Palmer,** with a view to a single. They then return to England to begin rehearsals for their first tour, which kicks off in America late next month.

• **Warumpi Band** *touring New Guinea later in the year.*

• We made mention that **Duran Duran** and **Frankie Goes To Hollywood** got on like a house on fire when they met at a three-day TV rock festival in Montreaux two months ago. We also made mention that they got on SO well that Frankie wanted **Simon Le Bon** to join them for a few songs onstage next time they played New York. It can now be revealed that what clinched the deal was that at one of their private parties, Le Bon got so drunk that he "mooned" (that is, pulled his pants down to bare his ass) for several hours, much to the delight of the Frankies.

No truth in the rumor that the lipsmacking **Holly Johnson** was the one who initiated Le Bon's onstage invitation.

• **Michael Jackson** *has written a song for Broadway actress* **Jennifer Holliday.**

• **Annie Lennox** pops up singing backup vocals on the debut LP of great new American country rock band **Lone Justice** (soon to be profiled in an upcoming *Globetrotting*. However **The Eurythmics'** management refused to allow her name anywhere on the credits. So if you think one of the backup vocals is familar, you'll know whose tonsils are responsible.

• *The Thompson Twins' long awaited next album has been delayed yet again. We all know* **Tom Bailey** *turned out to be a wimp and collapsed all over the place when someone pressed the pressure button. But he got all rested and is about to go back in to the studios — when* **Joe Leeway** *rang, reverse charges, from Los Angeles. He'd actually fallen in love with a girl and suddenly decided to get married.*

The Thompsons' reaction? "Oh no, not again!" Apparently old Joe gets that "hitched" feeling more than most of us change socks.

Incidentally, when Bailey was holidaying in the Bahamas, he announced he wanted to go shark watching — to wit, one gets into an iron cage and is lowered into the deep blues, to watch a row of sharp teeth (and the shark attached to it) swimming around. Unfortunately for Bailey, he couldn't get insured in time . . .

• **Pete Burns** was in Italy recently when he got harrassed by some local morons. Suddenly out of the crowd, a **Dead Or Alive** fan called **Aratzio Giancomo** pushed through the masses and punched out the spaghetti rednecks. Burns was so grateful that he promptly hired the guy to be his personal bodyguard.

Unfortunately it was an alliance that was to last only three weeks, and Giancomo has now been sent home to Rome in disgrace. Seems the burly one took his job too seriously and wouldn't let ANYONE near his charge. "He was breaking up my marriage" squeaked Burns indignantly. "My wife **Bynn** couldn't get within a mile of me!"

• *When the French protest against racism, they do it in style. More than 400,000 Froggies assembled in the centre of Paris for a ten-hour free rock show, at the elegant Place De La Concorde, with a massive twin stage and PA and a giant video screen. So how did promoter SOS Racisme — the French equivalent to Australia's own Rock Against Racism — score such splendid quarters?*

Because it has got the financial and moral support of the leftwing Mitterand Government, which shares its alarm about the rise of the extreme right in France and the growing incidence of attacks on immigrants, blacks and Jews. Certainly the ten hour show was a grand triumph for SOS Racisme — started only late last year by 11 friends, it has grown rapidly. Its slogan — "Touche Pas A Mon Pote" or "Hands Off My Mate" — has become as familiar as it battles and counteracts the doltish meanderings of the French Fronte National (National Front).

The best known bands like **OMD, Steel Pulse** *(who jammed with* **Herbie Hancock***) and* **Working Week** *were from Britain but the bill was distinctly international in flavour — alongside locals like the extremely popular* **Telephone** *and* **Indochine** *were* **Sirocco** *(Italy),* **Joe King Carrasco** *(US), all-star* **Jericho** *(Africa),* **Carte De Sejour** *(Tunisia) and* **Djurdjura** *(Morocco). Not only did the concert strengthen the SOS Racisme's standing through Europe (where there are at least 16 ultra-right MPs in Parliament), it has also led to the setting up of a European Parliament Committee of Inquiry to investigate the growth of racism and fascism through Europe, and the international links of the far right.*

• **Redgum** left Australia last week to start their three-month European tour. The first show is in Denmark, and the band will be appearing at various open air festivals.

• New Zealand's **The Narcs,** *currently recording an album in NSW, are planning to settle here over the next few weeks. The band starts to play around Sydney next month.*

• Melbourne's **Schizo Scherzo,** off on their first interstate East Coast tour, are to announce their new label shortly.

• **Motorhead's** *tenth anniversary concerts at London's Hammersmith Odeon late last month featured, as a finale, the formation of a* **Motorchestra.** *Aside from every ex-Motorhead member, they also invited onto the stage every musician/drinking partner they knew, including* **Phil Lynott, Gary Moore, Ozzy Osbourne,** *topless actress* **Samantha Fox, Slade, Jimmy Page, Gary Glitter, The Damned, Dave Edmunds** *and* **Girlschool.** *The event was filmed for German TV.*

• **Kim Wilde** had to cancel her first two shows in England for three years, one in Manchester and the other at London. Rumours suggested low ticket sales, her press agent insisted it was a throat infection.

• *Fun and games as* **Squeeze** *record in Brussels. Apparently prankster* **Jools Holland** *crept into a room where* **Glenn Tilbrook** *was playing table tennis and scared the bejesus out of him. In fright, Tilbrook thought he was being really attacked, and lobbed a blind (the venetian kind) at Holland. Result: a few stitches and delays in the recording of next elpee.*

• **Howard Devoto** spotted sneaking out of a second hand record shop in London clutching a copy of **Bob Dylan's** mid-60s classic *Blonde On Blonde*. The more uncharitable of us would ask if that's all he got for swapping his entire Magazine set!

• **Madonna's** *boyfriend* **Sean Penn** *(who'll become Mr Madonna next month) was in court last week for belting with a rock two photographers who were trying to take her photo. Obviously they were destined for each other, starting with the IQs.*

• *Adelaide's* **Boots 'n' All** which recently took a powder from live gigging have now decided to call it a day and its members have surfaced in other outfits like **The Nazz** and **Beagley Brothers** . Whether their already-recorded disc "I Read It" will ever see the light of day remains to be seen.

• *Sydney's* **Young Docteurs** *auditioning a replacement for lead singer* **Chris Shaklis** *who's decided to go abroad*

• Melbourne's **The Edge** have announced their new drummer as **Christian Muerlaike,** formerly with **Astro Boys.**

• **Uncanny X-Men** *decided to turn the tables on the media at a recent record launch, when they decided that the assorted djs should get up with cocktail lounge piano player* **Peter Sullivan** *and warble along. The prize was (we are assured)) X-Men manager* **Larry Tyler's** *red Jaguar. The djs predictably turned out to be woeful, and the prize was taken out by modest* **Brian Mannix** *who startled everyone present with some jazz/blues piano pounding.*

• **Afrika Bambaata** who recorded last year with **James Brown,** has decided to do a record with heavy metal merchant **Bob Dylan.** Bam is also threatening to cut a rap version of the metal classic "Kick Out The Jams. formerly done by **MC5** and done by just about every Sydney band in existence in the last five years.

•During a European tour, **Bruce Springsteen** donated $15,000 to help the unemployed in the French town of Saint Etienne.

At the same time, US *Playboy* has got thoroughly excited about the sheer originality of The Boss' dress — to wit, Ti-shirt and jeans — and acclaimed him as among the top 10 Best Dressed Men in The World! "No one wears jeans like Bruce", the magazine breathed heavily, while adding that Bruce's penchant for head bands would become a major international fashion trend. Hmmm, so who's out of touch with teen trends, then?

• *Top oz bluegrass outfit* **The Flying Emus,** *featuring hotshot axeman* **John Kane** *off to the US to perform at the Californian Bluegrass Association and complete its next elpee.*

• Members in the backing band of Nigerian superstar **Fela Kuti** — currently languishing in jail for trying to steal about A$2,000 out of Nigeria and destroying its economy — are touring through Europe under the name **Caravan,** playing benefit gigs to raise money to get him out and focus international awareness of how his political beliefs got him in hot water with the authorities.

Later this month, British bands *OMD* and **Working Week** will be playing a special concert in London as part of Fela's plight. All monies will be handed over to Amnesty International and other human rights organisations.

• **Dire Straits' Mark Knopfler** *has the gays of England up in arms over the band's new hit single, "Money For Nothing", in which he sings* ***"see the little faggot with the earring and the make-up"*** *and* ***"that little faggot got his own jet airplane that little faggot, he's a millionaire."*** *Although Knopfler insists the song was written as an experience in a New York bar where he recounts a conversation there, the guys aren't impressed, particularly Gay News which is trying to get its readers to boycott the band's upcoming 12 nights at the Wembley Stadium in London. And oh, the single was released in Gay Pride Week!*

WIN DE BARGE'S NEW ALBUM

This week, we're gonna give your funky feet a chance to catch some action. You all know by now the hit "Rhythm Of The Night". First aired on The Last Dragon soundtrack, it was deemed bouncy enough for AM radio airplay.

Result: five Prince/Michael Jackson clones were launched in Australia.

There's no doubt that "Rhythm Of The Night" is great to dance to. But you can't dance to a single, can you? Everytime you start to feel funky, you've got to watusi over to the record player to flip the needle back.

Which is why this week Juke, with the compliments of RCA, are giving away 12 copies of the Rhythm Of The Night LP.

It includes such tracks as "Prime Time", "The Heart Is Not So Smart", "Who's Holding Donna Now", "Give It Up", "Single Heart" (which you'll remember from 1983's D.C. Cab soundtrack), "You Wear It Well", "The Walls (Came Tumbling Down)" and "Share My World" as well as the title track of course.

To win one of these beauties, all you have to do is to tell us if DeBarge are related to each other.

Write your answer, along with your name and address on the back of an envelope and send to:

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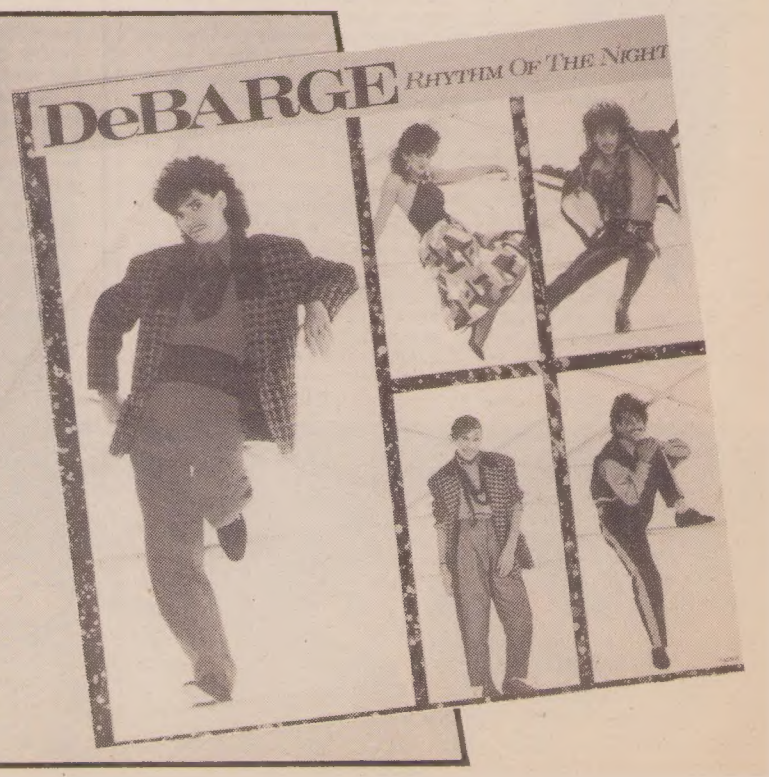
Box 628E
Melbourne, 3001



MACHINATIONS: WHEELS IN MOTION

Scott Brandreth in Perth talks to Fred Loneragan and Tim Doyle about the game plan

Fred Loneragan was looking decidedly bleary when he greeted me at the door of his motel room. Along with his Machination colleagues, he'd been playing Trivial Pursuit till four in the morning, and was suffering. Medication for a recent bout of pluracy wasn't helping, either.

No way to start a national tour, I grant you, but there's an eagerly awaited album to promote, too.

Lead guitarist Tim Doyle arrives at the door at the same time, not seeming to suffer from lack of sleep. It's not long since The Machinations finished recording their new album, *Big Music*. It's been two years since Esteem, and new product has been urgently needed.

The new product brought with it a change in the band's approach. According to 'Doyle, "We wanted to make this album sound more concise, precise and directional. We also wanted to finish it — and have an album that really counts."

Loneragan adds, "I know it's been two years, but we wanted everything to be right this time."

The single "Pressure Sway" went a long way to getting The Machinations' name known abroad; it topped the American dance charts and was a healthy seller in Europe, too.

The album, however has not been tailored to capitalise on this success. Says Doyle, "I think popular music is pretty universal these days, you just have to look at the charts. We just work on the assumption that the music is international anyway. It's not there to cater for any particular market, although it probably will."

This doesn't mean the Machinations aren't keen to push their influence well in to the northern hemisphere, and it will be the dance floors there that will be their launching pad.

"If you think about it," says Doyle, "in terms of dollars and cents, the American and Japanese markets are the biggest. That's where the most record buyers are. But in terms of your own musical security, the home market is obviously the most important".

A sharp observation from Doyle, who represents the directional face of the band, albeit opportunist. It is this same opportunism that gained them the services of ex-patriate Australian, Julian Mendelsohn.

"Julian was over here on holidays when he heard a demo of 'No Say In It," Loneragan explains. "He came up to Sydney to meet us and talk. We eventually did 'No Say In It' with him, and we worked really well together. We were lucky to get him back for the album, because Asia offered him eight months work producing their next album. But because 'No Sav In It' was the most successful single he'd ever done, he chose to produce us".

So, has Mendelsohn changed the sound of the band at all, did he overshadow them in the studio?

Doyle: "It was a fairly mutual working relationship. He definitely gave us direction and stopped us waffling and wasting time. His attitude is pretty concise—if it doesn't work, chuck it out. He was also conscious of the fact that he was producing a band with its own sound, and he wanted to capture that."

The credit list on Big Music runs to 17 guests, including Andy Richards (keyboards on Frankie Goes To Hollywood's album), J.J. Jeczalik (Art Of Noise), Vince Jones and Eddie Rayner . . . "Some of them would just drop in and hum a line".

The Machinations are much admired for their videos. Since Kimbal Rendall produced their 'Jumping The Gap' clip, which won him an American Silver Screen Award, the band has been *expected* to release out-of-the-ordinary.

"For the next single, we are thinking of using Kimbal and Lucinda Clutterbug, a combination of the two," says Doyle. "If you do what we do, and put out reasonably ambiguous songs, the clip is always a good way of directing the intention of the song, because you have a visual interpretation as well".

The question must be asked, whether the Machinations have, after two albums, run their race? The mere suggestion puts Doyle on the defensive: "If you think that way, wait until the next album. We just go from strength to strength".

Both Doyle and Loneragan are hopeful of breaking into the American market, despite the horror stories of distribution and promotion failures faced by Australian bands in the U.S. that abound. After all, they went through all that with 'Pressure Sway'.

Says Doyle, "The label, A&M was all out of sync. The record was released on compilation album to radio. It wasn't for the public, just for the stations, and 'Pressure Sway' was the only song of the 20 on the album that got picked up. But by the time they actually got the record into the shops, the airplay had stopped. It was a bit of a disaster, they released it two months after it peaked."

I'M TALKING: ICING ON THE KATE

Sally Pilkington talks to Kate Ceberano about singing 'n acting 'n stuff.

Seek and ye shall find — it don't operate anymore today? Oh, twaddle it don't. Just look at Kate Ceberano, the vivacious young singer with I'm Talking.

She sought — and found — fame in a relatively short space of time. At 18, Ceberano is one of the most talked about singers in the country.

I'm Talking's debut release on a major label, "Trust Me" went to the top of the national charts in lightning short time and was quickly followed by overseas deals and local awards.

Success has come quickly to Kate Ceberano, but despite her tender years, it's something she's handling simply as a matter of course.

July is shaping up to be one of I'm Talking's busiest periods, what with their national tour with The Models and the new single, 'Lead The Way' continuing its ascent of the charts.

The Models/I'm Talking tour is an interesting concept, and one all involved enjoy. "There aren't two different sets of musical tasts involved," Kate says, "Both groups are pretty much dance orientated, we're both from Melbourne and we're friends.

"It's been fun so far. We can dress up, and the audience can dress up. The theatre shows are great. Artists are less inhibited on big stages because there is more room to move."

She doesn't, however, see I'm Talking as the Models' support: "The tour's on a very friendly basis, we don't get treated as a support band. Obviously, The Models draw bigger crowds and have a bigger following, but we're with them for the fun of it."

Recognition of I'm Talking's success was highlighted at the recent *Countdown* Awards, when the band walked away with both Best Debut Single and Best New Band. For Kate, it was a daunting experience.

"I was shocked first, and then surprised. I was petrified when I went up to accept them".

The high profile that followed has also given Kate a new dimension in terror. "It's all very flattering though," she says, "especially when it's not just the young fans but also older people who stop to ask about my career and the band in general."

Despite the media having made this young singer the focal point, Kate still insists I'm Talking is a group effort. (Other members are Stephen Charlesworth (keyboards), Cameron Newman (drums), Ian Cox (sax), Robert Goodge (guitar), and on bass Barbara Hogarth).

"With everything we do, down to the writing and arranging, it's a group thing and everybody chips in." A constant source of irritation to Kate is the generally held opinion that because I'm Talking consists of so many former Essendon Airport players, it is an 'intellectual' band. She dismisses the claim with a wave of her hand, and, "I personally can't see any connection between a person's education and the lyrics of their songs".

Once the national tour is complete I'm Talking will give serious consideration to their future, which will include a crack at the lucrative international market. This will obviously involve a follow-up to the much talked about signing with English management company, Nomis, which came about after the agency's star act, Wham! returned home and expressed their enthusiasm in I'm Talking.

Kate's personal plans include a stab at acting if and when the opportunity presents itself. Earlier this year, she auditioned for a role in the soon-to-be-released feature film, *Wills & Burke — The Untold Story*. She didn't get the part, but is still determined to try.

"I certainly get a buzz from singing," she says, "but when the buzz isn't there, I might try acting for a while. And then vice versa. I could never do one solely."

Kate still lives at home in an inner Melbourne suburb with her Hawaiian born father, her Australian mother, her grandparents and older brothers, whom she claims are all very supportive.

Romance hasn't taken a back seat, either, for Kate has been what the industry so quaintly terms 'an item' with Mental as Anything's Greedy Smith for some time. The subject, however, is strictly out of bounds. "It's all too personal," she explains.

Meantime, there's an album to think about, a tour to complete, and a future to plan for . . . . .

SWEET LIP

THE BAND THAT ROCKS MELBOURNE!

HOODOO & URUS

"Bittersweet" TOUR

Melbourne

JULY

Wed 17 — ROCK GARDEN
Thur 18 — BILLBOARD
Fri 19 — PIER HOTEL
Sat 20 — VILLAGE GREEN
Tues 23 — ST KILDA TOWN HALL
with DRAGON

Sydney

Fri 26 — BLACKTOWN RSL
with THE JOHNNYS
Sat 27 — SELINAS with THE JOHNNYS
Sun 28 — ST GEORGE BUDAPEST
SOCCER CLUB
Tues 30 — DEE WHY HOTEL
Wed 31 — GREENFIELD TAVERN

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New Single *"Bittersweet"* BTS 1503
out now on Bigtime Records
taken from the new album
"Mars Needs Guitars"

bigtime

TAKING OFF

The new, refuelled UFO waits on the launch pad, ready to go into rock 'n roll orbit

Friday afternoon in Chalk Farm. Not exactly the most exciting place to be usually, but today proves a definite exception. In the heart of the Roundhouse Studios, I'm sitting comfortably, attentively taking in the soft surging melodies of UFO's next planned single. Yes, that's right, single.

And here's more news hot off the press; an album's gonna be released in November. Before all that though, there's the little matter of Knebworth Park to resolve, as well as all the usual ballyhoo that has always surrounded UFO.

"I'm sorry, I really am , I'm most dreadfully and utterly sorry," Apologies pour out in abundance from the late arrival Phil Mogg, as he explains that they didn't finish mixing until six AM this morining.

A glance at the personnel filing in behind Mogg tells its own tale. No Robbie France, the ex-Diamond Header who stood the stool at all UFO's pre-Christmas dates and looked like a fully fledged member of the new UFO.

Enter, instead, Jim Simpson, skinbeater for Magnum before succumbing to Mogg's variable charms. So where's Tommy and Paul Raymond?

"Oh, don't worry," sneers Mogg, eyes gleaming as he reads thoughts, "they are still in bed back in Sussex, knackered."

As the party (myself, Mogg, Jeanie, and bassist Paul Gray) adjourned to the nearest watering hole, it's worth re-capping on the UFO story to date. For those of you who've been hibernating since November, Phil Mogg has got together a new band of some quality, who go on under the moniker UFO Rightly so too, for this UFO contains Paul Raymond and Paul Gray, both previous members, as well as the talents of hot-Jap axeman Atomik Tommy. Robbie France had completed that line-up . . . but already presonnel trouble has hit the UFO camp.

"I wouldn't put it like that," claims Mogg, "it's something that has been on the cards for quite a while. Robbie initially joined as a stand-in member and nothing else . . . and I suppose it's fair to say that he never really got into the UFO thing. He's a great bloke and was a help, but it's just that Robbie wasn't really into the rock'n'roll thing."

"Perhaps more of the straight man," chips in Paul Gray."

So where's Robbie now?

"I think you'd better ask him that," Phil smirks before quipping, "he's actually in a band with his wife! I think that says it all! No, no, it must be said that Robbie's really more of a session guy than a band guy, if you see what I mean."

And where did Jim Simpson appear from ?

"Well, he didn't so much appear as much as arrived. It was just on of those things that happens. We initially rehearsed Jim for the position at the beginning , and when Robbie came the interest never really died. So I suppose that if just happened . . . "(pause for intense thought) ". . . you know about fate? Well I think it was really just all fate."

All sounds a bit too astral to me. But would Phil describe the favourable reaction to the pre-Christmas tour in the same way?

"If you mean we were lucky, yes. I don't think a venture of that sort can be carried out successfuly without luck. I mean, we went out with no label, mininal publicity and we ended up selling out most dates. And while we're talking about this, for what it's worth I was really nervous!"

It all sounds rather crystal-ballish to me. I mean, was it really all that easy? Are UFO really that simple these days?

"I think that the two years spent planning this project were certainly responsible for a lot of ease with this line-up, but of course you need that element of luck and fortunately I got it."

How did Tommy find the tour? After all, when I first met him, he seemed extremely quiet.

"He was great. I know, you'd agree with that. He's come out of hiding a lot more now, and he knows he can say what he wants to the press, whereas before he was a bit wary. One incident in Europe saw one of these poxy niggling little reporters come up to Tommy, and ask him how he felt playing all the old numbers that Schenker and Chapman used to play. Ol' Tommy really shut the git up, fed him this wonderful quote saying what an honour it was! I think that proves how much Tommy's fallen into the mould. He's doing well on that front."

I casually ask how Tomy the person, is getting on, when Mogg's mouth breaks open into an almightly grin.

"Why, what have you heard?"

Nothing. Why, Phil? Is there something to tell?"

"No, no, not at all. It's just that I wanted to know how much muck they're all throwing about. Tommy's great, he'll be the next big star of UFO."

And how's Paul Raymond fitting into the plans? At this instance, Phil groans and ogles the tape recorder warily.

"You're catching me rather unarmed with these, I'll have to get into proper thinking order."

Why, are tape-recorders not a love of yours?

"Oh no, I'm all in favor of tape recorders. With the old UFO once, some guy came to interview us without a tape recorder. After the features came out, we sent him a letter telling him to invest in one, and that if he didn't have the money, we'd bung him 30 quid for one.

"Anyway, Paul Raymond. Yes, Paul looks re3ally good in this line-up, and things seem pretty permanent to me. We occasionally disgrace on matters, but that won't alter anything

Nucleus

Are you not afraid that you might end up with a steady nucleus and floating members around you?.

"Not at all. We contemplated that idea at the beginning, but I like to try and have a solid band behind me, and I want that to happen with this line-up. I think it will too!"

And what about the new record deal? I understand it's with Chrysalis.

"You wouldn't be wrong," says an obviously happy Mogg, "we signed with them because they were the only ones who were prepared to stick their noses in uninvited. At the pre-Christmas shows, our management invited a lot of big companies down and Chrysalis weren't one of them. They just came down under their own steam, and that was a very impressive action. They had the most interest obviously.

"Of course there was another company involved, and there was all the usual cheque book finish stuff, however I'm glad that we've signed with a company that has a lot of interest in us."

The new album is planned for a mid-November release, complete with tour and all. It will be written from instinct alone, and without any preconceived plan of aural attack, as such.

"We haven't all sat down and decided that we're gonna do a really heavy metal album, or a really poppy one. We're just going to see how we feel and exactly where we see our music taking us. Obviously we'll be writing good heavy rock numbers, but there might be something a bit more interesting as well."

Are you not afraid that the fans mightn't like a different UFO, that they might want a copy of the old line-up and your one won't please them?

"I think that the tour dispelled all of them," replies Mogg pensively, "apart from which I think you've got the wrong impression of kids. They don't really have such set ideas, I do believe that they simply listen to the material, and that if the songs are good, they'll like the album and the band. There isn't any of this shit about them at all, they listen before they talk. And let's not forget, if the songs are strong they'll always go down well."

Which leads us nicely around to the big K. Not an exactly calming prospect playing the Purple bill, (in the words of Paul Gray "I'll probably be shitting myself!") how does Phil feel about the whole gig?

"Well, I think there's been enough said about Deep Purple without me sticking my oar in there. It's gonna be a great day for UFO, I'm sure. We've just headlined the Poperinge Heavy Metal festival in Beligum to 10,000 kids, and that went down a storm. I just know that we're gonna give the goods."

But surely playing below the Scorpions won't give you too much joy.

"Well, I actually feel very sorry for them."

And Purple?

"It's gonna be the day that UFO come back and nationally show to a mass audience what we can do. A national take over!"

Do you feel an element of competition at all?

"What competition? There isn't gonna be any competition."

Phil Mogg gives a wry smile before making his way to the bar to refresh parched throats.

His and UFO's confidence, is not born from any amount of foolish conceit. It's more a quiet confidence spiced with a gross amount of humour and light heartedness, testimony to the immense feelig of good spirit currently within the camp. They do indeed sound as good as ever. As Phil says, "the oldies now sound better than ever!"

One thing's for sure, as far as this line-up is concerned, there's gonna be no lights out on UFO's career for quite a while yet.

Jillian Hughes speaks to BRYAN FERRY, who's re-emerged after a two year hiatus . . . spotlight intact

THE NEW LIFE OF BRYAN

It's hard to place it at first, but Bryan Ferry is definitely Bulldog Breed, as English as Sunday roast and soccer thugs. The public persona and appeal is international, but the heart is true Brit.

Who else would look around an impressive country house set in beautiful gardens and say, "I don't think I'm THAT rich - real millionaires have servants, yachts and all that, which I don't. Anyway, I like the security of land, and my ultimate ambition is to buy a farm somewhere."

Like I said, sheer Bulldog Breed.

Well, why not? Didn't Roxy Music encapsulate the face of British Pop in the early '70s, combining a fascination with glitter and wanton hedonism with witty irony? Didn't such creative peaks like "Do The Strand", "Love Is The Drug" and "Pyjamarama" derive their vision from London's high (and low) society nightlife.

As a matter of fact, Roxy's blend of spectacle and implied arrogance was confounded when Ferry clones ran rampant, turning the "spectacle" into a communal celebration of an escape from grey English mundanity. This was, however, not to stop either Ferry or his Roxy cohorts from being at the hurting end of the blood stained sword as the punk hordes crashed through the doors, overturning tables and vomiting over sacred cows.

In 1985, Ferry could well allow himself a sly smile: the very elements so despised by the punks are now being translated into flashing dollar signs by a new breed of glamour bands who'd grown up idolising Roxy.

The circle has turned; but Bryan has moved on to other planes.

He's now in an enviable position where his popularity depends on the type of records he makes, rather than the number of times he gets his face beaming out of TV sets or gossip columns. I'm reminded of the first time I interviewed him, back around 1974: even then he was gently complaining about how the price of popular records with Roxy was being recognised and hassled in the streets. He longed for the day, he mused dreamlike, when he'd be appreciated as an Artist, not a Performing Pop Idol.

That day is indeed here.

Life is a long way away from the continual parties and of dumb blondes at the Holland Park apartment. It now centres in the countryside a few hours drive from London with wife Lucy and son Otis (Ms. Ferry is expecting their second child any day now), and is more of a lounge lizard playing tennis with his aristocratic friends than a buffoon desperately being seen at music parties.

Now, not even the despicable Jerri Hall's kiss 'n' tell revelations shatter the tranquility; hey, maybe Bryan even got his own back on Ms Hall for embarrassing him publicly by marching off with Jagger, by in turn smirking to the world that she'd forgotten to put in her book the time she'd sneaked off for a one night stand with the Shah Of Iran when she was still supposed to be Bryan's girl.

Two years recording an album is a life-time in pop. Nevertheless, the world eagerly awaits his return to the spotlight. Ferry is in control.

Appearance

Ferry's first public appearance for the past few years was on a three-day Montreaux TV show. The pop hi-jinx were in full swing.

How ironic to see Roxy clones, Duran Duran grab the spotlight and media attention with their loud cavortings with the Culture Clubs and Frankies of the world. Ferry merely stood quietly in the wings awaiting his moment, strode out to sing three tracks off the new *Boys And Girls* LP, and then retreated to his suite to conduct interviews. Business was at hand, after all.

In view of his own Britishness and the way he's re-designed the Brit Teen Look, I wondered how different he'd have been if he'd NOT been born in England.

"That's an interesting question," he laughed, leaping back onto the soft pink pastel couch. "England's a very open place as far as looking different or eccentric is concerned, isn't it? You can look like one of the three Musketeers or one of those decadent Berlin cabaret artists in the '30s, and no one's going to hassle you.

"So in that way, I thought the situation being open to allow you to express yourself was a very important point.

"But I personally think my taste for the finer things came simply because of my own socio-economic background. Being the son of a miner from Newcastle, I think I was just attracted to the finer things in life. Maybe that was just being a snob, I don't know, but that whole quest was to get out of the environment. No doubt if I'd been the son of a wealthy landowner, then I'd have gone the other way and wanted to live in some slum somewhere and experience life from the other side.

"I think it's a very human thing, and it's certainly a very English essence, because the class thing is self consciously very predominant. In a way, it's good because it forces people to try and get out of their situations, like I did, and on the other hand it also causes problems because people cling on to their class identity to the point of cutting everything and everybody else out."

Did he accept that he was held up as a kind of symbol, that some working class kid could end up in a toffy house in modern day England?

Ferry looked distinctly embarrassed. "Oh dear, I really hate being asked that" he said softly, wrinkling his nose before deciding to tackle the issue head on.

"I can accept that I might have given some kids that kick in the backside to achieve something, but then again, that's always been an inherent thing in rock and roll. You looked at Elvis, and making records was the way to get out of a shanty hut to this huge mansion, and in a way that whole British '60s pop thing happened so successfully because there were al these kids trying to make it in rock bands to become rich.

"The people I listened to were doing the same thing, anyway. All those Stax and Motown artists, they were basically singing about getting out of the ghetto and going upmarket. It's not a situation that's peculiar to me, I merely think I'm part of an ongoing process."

It has been three years since Roxy Music's final LP *Avalon*, which was also its first platinum: with the making of that LP, Ferry instinctively realised that Roxy Music had made its ultimate statement. Any record being made after that would need a drastic lineup change - and Ferry opted out to do his own thing rather than go through the harrassing business of making traumatic prunings.

"There weren't any musical differences or anything like that," he gazed out the window, choosing his words carefully. "Basically, we'd been together for so long that we'd outgrown each other and we started to get on each others' nerves.

"The timing took a lot of people by surprise, because we broke up just as we enjoyed our most successful record. But that certainly was no reason to keep a band together.

"Roxy was a funny situation because we were never close, social friends. In a way, I suppose it helped us stay together as long as we did because we never saw each other unless we were making a record or going on tour.

"I couldn't honestly tell you what the other guys were really like, with any great depth or accuracy, even though I worked with them for so long."

It's hard to get Ferry to get into a discussion about Roxy music or his own influence, either on his audience or in pop in general. From the start, he'd been drawn towards the MUSIC, not the STARS, and has never been comfortable with the notion of himself as a pop idol. He's always been nervous and edgy at interviews; but he continues to do a select amount because he feels that the music is so left-of-centre it needs a bit of publicity from him to prod some exposure. Analysis has never been a strong-point; he insists it takes away the pleasure of actually creating the music.

Nevertheless, I thought I'd make a stab anyway: how influential did he feel Roxy's early work was?

"Don't know. Obviously the fact that the influences are still around now must tell us that some very good things were going on there. But I've never liked people who copied others. Obviously you can't be 100 percent original - but at least I had the good sense to copy only dead people!

"It's all very well saying that imitation is the sincerest form of flattery, but I really think you should use somebody's work as a launching point, and then kick off to do something of your own style."

So why not slag off Roxy clones like Duran or Japan rather than be coy when asked about them? Did he think that their attempts to emulate his international playboy image were somewhat frivolous?

"There's nothing more pathetic than reading about someone complaining about younger people following. It makes me look small minded and superficial, and those are not aspects of my personality I particularly want to bring out.

"In a way, I can sympathise with those bands because they went through what I did. All of a sudden, you're a famous person, and the lifestyle makes you want to hang out with other famous persons. Maybe not just the lifestyle, but this whole image you're coming to terms with as part and parcel of success. England's become too small because there are exciting things happening in Paris, New York, Los Ageles, and you have the money to indulge yourself and seek out more famous people there.

"The only problem is when it detracts from the music that you make. I have poured my absolute energy and heart into my records - and it really hurts when someone dismisses it out of hand simply because of some jetset image that you're not even particularly aware of yourself."

How did he feel about people who dressed like him at concerts?

"I think you can appreciate my feelings better if I told you how terrified I used to be to go out on stage. I had zero security as a peformer. So to walk out on stage and see a hundred Bryan Ferry clones looking at you and cheering you on caused a great surge of relief.

"It broke down any barriers there might have been between band and audience, and it was simply a thrill for me, I can tell you.

"But thankfully, I never took any of that seriously. I've never seen myself as any fashion leader - I mean, how can you be a leader when it took almost ten years for people to get into my honcho outfit - and I'm not really interested in fashion. But thankfully I never took any of it seriously - it was just kids using the opportunity to dress up looking like someone they could identify with, nothing more. It certainly did not make me out to be some new youth demi-god."

Expensive

***Boys And Girls* is one of the most expensive albums made; even Ferry does not know its final cost. When the accountant told him it had passed the A$750,000 mark, Ferry cringed and told him not to give him any more figures as he continued to record!**

"I've got to that very self-indulgent stage where perfection is a concept you can reach. If you're passionate about what you do, then you have no choice but to take care of everything that you can control. The things I CAN'T control I merely pretend don't exist.

"I spent two years, or a little bit more, actually, making the LP, and I wanted to make a real state-of-the-art record. There was continual change as new technology came into existence, and we tried a different atmosphere. Rather than labouring away in one studio, we started it in London, then on to New York, then the Bahamas, then New York, then London...a whole lot of different cities.

"In a way, it was an exciting project because there was a real air of spontaneity about it. We ended up using about 30 musicians, and you could never guess what was going to happen on tape. That kept it exciting all the way through the long recording process."

Did he find it harder to make records as he grew older?

"Well, that's one reason it took this long to make. I mean, I should emphasise it wasn't a fully blown exercise. Halfway through it, my father, with whom I was very close, died (the record is dedicated to Ferry Sr.) and I took some time off.

"But basically, as you grow older, you become more routined, more cautious about your responses. It's different when you're a teenager because you don't really know any different, you just know you've got loads of enthusiasm and ambition and energy to try different things. When you're older, when you've done all that, those moments of genuine enthusiasm take longer to come. You have a choice - you can either fake it, which I don't think I could do because people are very shrewd to catch on to that, or wait around until inspiration strikes."

THE EXPRESSION: VEILED AND UNVEILED

By Peter Walsh in Sydney

Simply, The Expression are one of those marvellous People's Bands who plug away quietly to a legion of fiercely protective audiences with very little razzamataz or media hoo-hah.

In their own quiet way, they have the power and the touch. Like Peter Garrett, like Shane Howard, like John Schumann, they sing Australian life sagas to a curious but very real rock audience that has much in common with Banjo Patterson and Jim Cairns as it has Bruce Springsteen or Australian Crawl. They perpetuate a healthy attitude of self belief, of altruism, of optimism.

Last year they released one of the best albums released in this country. A series of powerful singles were released, but only "With Closed Eyes" received AM radio's thumbs-up. There was always an underbubbling of clashes with record company and disillusionment with management which robbed the band's progress.

Finally, last June, demoralised and reportedly in debt, singer/spokesperson Tom Haron and keyboardsplayer Neville Dowling split for England to record their next LP. Nothing more would be heard from them for almost a year.

And many thoughts,
Rushed impulsive round my head,
When I left you that way,
And many nights,
Have passed and gone,
Since I left you that day,
No time like the present for communication,
No time like now.

Last Tuesday, Haran was clearly not fully communicating as he took a break from rehearsals at the Stage Door in Sydney for his first interview with this magazine for a long time.

For starters, it was clear he wanted to keep all the backscene hassles that have dogged this fine band (break from two managers, why did *Conscience* which was recorded last October take so long to come out of the public gaze.

As he spoke guardedly in safe, diplomatic generalisations, I asked him to get specific because I didn't understand what he was getting at.

"Good! That suits me fine" he chuckled relieved. "These are not things I want to dwell on or make too many comments about."

He didn't seem too upset that it was these backscene problems which affected the sales of the first album and some of its great songs. Had he really been in such low spirits when he left for England?

"Well I don't know, because that's somebody else's opinion of me. I certainly didn't feel that way, not much more than anyone who'd been through what I'd been through. It's funny, though, as we rehearse those songs from the first LP, they still seem so current. They're the sort of songs you could record in five years time with advanced production, and they'd still be as good."

Haran is a craftsman, exhibiting the pride of a creator rather than of an egotistical pop star. He knows exactly what he's about. On the weekend, he led the Expression back to gigging. He and Haran have been re-joined by old guitarist Andrew Wong-Yen and a brand new rhythm section of Bill Heckenberg and Tim Lumsdane.

The new LP *Conscience* packs a greater wallop than the first, Haran's lyrics showing much gentle compassion and unbridled anger at the state of the world and its cause/effect on individuals.

I wondered if the difference between the two albums was that the 'loser' characteristics of the first had now matured in their outlook.

"Well, I don't know (pause), I don't look at my songs like that, I'm not even sure I'd call them 'loser' songs. I sit down and write what I think are good songs, with no greater motivation than that.

"But; yeah, I'm surely much older, and I've learned a lot more musically. There's a greater sense of maturity in the lyrics but I don't think there is as much cynicism as people would imagine."

How does he think Australian audiences generally view The Expression?

"Oh not very much at the moment, 'cos they haven't heard of us for so long! We've always managed to pull very good crowds, and I've always sensed there's been a real sense of appreciation there. The songs range from personal experiences to political comment, and ...

"I find it very hard to discuss the lyrics and their meanings. Journalists always ask 'what does that song mean', which is just as hard to answer as 'describe the band's music'. I remember at school I'd listen to the people I liked, and I'd have my own interpretation of what they were singing about, and then to my astonishment, a friend who liked the same record would have a totally different slant.

"So it is with The Expression's songs. The feedback we get is that we touch a lot of people; and when you speak to them I'm always astonished at the diversity of interpretations they come up with.

Did we have a particular lyricist who inspired his love for wordplay and imagery?

• THE EXPRESSION: Wong Yen (left) and Haran.

"Nothing specific because I listened to everything from classical to jazz to pop to Dylan. My grandfather was a great lyricist so maybe it's in the blood. At school I loved sports, woodwork and English - all the other subjects I'd be gazing out the window daydreaming." This year marks a change in attitude for The Expression: for starters, they accept that in the past they'd been far too serious at their shows, and there'd been precious little communicating. The band you'll see on the road this winter, Haran emphasises, will be looser and fun-orientated.

The other is they'll be playing wider markets throughout the globe, rather than trudging round and round Australia in gradually diminishing circles.

"I think most Australian bands have adjusted their sights accordingly, to try and crack the international market at the same time they crack Australia. Obviously it's up to each individual act if they want to remain based here, or if they are prepared to go and stay overseas.

"I don't mind going to live in England because I come from there originally, and it was like going home for me. We met some wonderful people when we were there, and Neville and I gigged around London as a duo, an electronic-acoustic duo, because some of The Expression songs allow for that."

As a very concerned person, did he see himself as one day doing an Angry Anderson or Peter Garett and stepping out of his role as singer to lobby for social issues?

"Right now I've got no great aspirations. I'm a lyricist in a band, I read as much as I can, and I get to sing about them in this band. But who knows what will happen when I get older? The great thing about with a band these days is you can step out and do other things.

"The Expression will be around for a long, long time but we want to be able to step outside it at times to do our own things. I like travelling and photography, Nigel is into computers and is into many sideline things like that. Who knows what will come up?"

Did he get into rock and roll because of booze and women, and had he expected it to be a difficult ride?

"I started playing music because I thought it paid more than banging nails, which is what I used to do. I mean, I knew it wouldn't be easy but then again I didn't expect so many obstacles either!

"The thing about this business is that a lot of it depends on luck and timing, and being ready when the breaks come. But then again, there are people being ravaged by monsoons or dying of famine - a band that didn't get a hit single doesn't quite compare to that."

And with that, he returned to the studios to get stuck into getting harmony lines worked for one of their new inclusions, one of them a hard-rock rendition of Presley's "Suspicious Minds".

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AC/DC:

CURRENT AFFAIRS

BRIAN JOHNSON convinces Scott Howlett in Sydney that AC/DC are just a bunch of regular guys

"AC/DC are just a good rock 'n roll band. We keep our nose out of politics and everybody else's business and just set down to the matter in hand and make everybody stamp their feet" . . . Brian Johnson.

★ ★ ★

They're not millionaires; they like women, ale and song and when they walk down the street, no-one even recognises them. But that's the way AC/DC want it. At least that's what Geordie-born, lead-singer, Brian Johnson, says.

In New York, when I spoke to Johnson, AC/DC were putting together extravagant videos for their soon to be released new album, *Fly On The Wall*. It is not an area AC/DC have placed much emphasis on and Johnson says it is exciting to be able to reach out of the tour-album-tour syndrome and become bona-fide pop stars for a couple of days. Of course, AC/DC are anything but pop people.

They dress, speak and act like the millions of fans who follow the band and they're not recognised in the streets. To keep their bellies intact and their heads aloft, AC/DC are the only band in the world to have a proper bar backstage at all of their gigs. Which of course, is complemented by a large dartboard and traditional English pub pint glasses.

Ah, the indulgences of a rock band.

Lead-singer, Brian Johnson, say: "You couldn't go on without the bar at the gigs. That's just your little piece of home that you take on the road with you. It doesn't matter if you go to a real foreign country because when you go backstage there's always that little dart board and the little bar. It's good fun that.

"Angus doesn't drink at all, but I like a drink and the boys like a drink. We'd never get drunk and go on stage though, that's one thing we'd never do. You make a real arsehole of yourself if you do."

Johnson occupies the unenviable position of Bon Scott's replacement. He says Bon is still around watching the progress of the band, five years after his death.

"Bon's still watching," Johnson said. "I think he'll always be around . . . that will always be the case. It's nice, because the boys talk about him like he's still there. They talk about all the old stories and the things they did and it's great fun listening. I don't like to say he's still around too much, because some silly idiot in Australia last time we were there, put a big headline up saying: *Brian Johnson haunted by Ron Scott's ghost*. I was so embarrassed, I couldn't believe it.

"I met Bon in England in 1973 when he was with his band and he saw my band play. He'd mentioned my name to the boys and the boys remembered so without really knowing, he helped us."

It is hard to imagine that AC/DC are not overly wealthy. Their records sell in the millions and their live performances are always well attended.

Says Johnson, "I don't know about the other lads but I'm not a millionaire. It would be nice to be; it'd be lovely to ring up Mum and say 'Hi Mum I'm a millionaire'."

AC/DC have been touring for the last two years, but certainly not to the same extent as when *Back In Black* emerged or when the Bon-fronted band used to pile into a stationwagon and, as Johnson says, "play every night and at every gig they could". Nowadays, AC/DC are selective.

"Yes, that would be true," Johnson admits, "we couldn't fight our way around that one. Circumstances really beyond our control have caused this. I hope nobody thinks we haven't been doing anything. There was a lot of stuff we did but it hasn't been anywhere near as much as when we did the *Back In Black* tour or before I joined, when the boys used to travel around in station wagons and just play every night, and every gig that came along."

The last concert they played was in Rio De Janiero. Before that, their last set of performance was in September of 84 when they did big outdoor festivals in Europe, including the Castle Donington Heavy Metal Festival in England.

"It was dead interesting, that tour," Johnson says, "because you're playing all the big soccer stadiums. That's always good fun and you don't need too many lights. It's nice to prove to people that you don't need a big bloody light show to play good rock'n'roll live. And you don't need monsters sliding around the stage and all the shit that goes with it.

"Some bands have got that much shit on stage you can't see the band. It was a real good set of gigs, the European ones. The kids went crazy because there was so much value for money; all on one stage, all on one day. They couldn't fail to be happy about the sets."

Acceptance

In the space of three albums, AC/DC, have experienced three levels of commercial success and critical acceptance. *Back In Black* represented all that was good, and bad, depending on your musical preference, in hard rock. Melodically proficient, distinctly polished, it established Johnson as an AC/DC singer and not a ring-in for the dear-departed. It sold in millions.

For Those About To Rock, too, kept them in the spotlight as the archetypal drinking man's band but commercially faired not as well as *Back In Black*. Nevertheless, it also sold millions. 1983's *Flick Of The Switch* was an AC/DC flop. It only sold a couple of million.

In cold, hard commercial reality, the LP floundered in America and Australia. Not in Europe though, and not in the eyes and ears of Johnson, who says it was great and misunderstood.

"*Flick Of The Switch* didn't sell as well as *For Those About To Rock*, but in Europe it did real good: in fact it sold more than *For Those*. That was strange, but it's exactly what we wanted to do. We wanted to do a good rock album and it came out better than we hoped. We were very happy with it because it was the first one we produced ourselves. You always need a stepping stone and that album was really good for us because it took the pressure off. But the kids in Europe really liked it because it was just straight up rock'n'roll.

"It wasn't an album full of singles and we were not trying to prove anything, we just did a good rock album. I still like it, I still play it and some of my favourite tracks are on *Flick*. Unfortunately, in America, it didn't do as well, so immediately people think because it didn't do well there it didn't do well anywhere else. But it did real good in Europe, real good, and we thoroughly enjoyed it and still do.

"This album, funnily enough, was more relaxed than any album we've done. We worked hard doing it but it was very relaxed. We did it in Switzerland and the working atmosphere was great. It wasn't a big city or anything, and we could take our time. There was a little pub across the road so we could have a drink and then work all the day in the studio. I think that comes out on the album more than anything. There's a relaxed sort of feeling on the album and it just sounds live, like everybody's having a good time . . . that's the great thing about it."

Did you consciously have to make the album more commercial-sounding to regain the fans you lost with *Flick Of The Switch*

"It wasn't anything like that at all," Johnson said. "The lads aren't like that — they never think about those things. As long as the people who like it, buy it, we're fine. We're a band that believe that the fans' happiness is the most important thing. If someone's granny buys it for them for Christmas, then that's all the little things on the side."

To AC/DC, life on the road basically equates life. It is a constant blur of planes, limos, hotel rooms, sound checks, shows and seedy pubs — the latter probably being more frequented than the former. They thrived best, working (and playing) in an almost family atmosphere.

Is rock'n'roll all about having a good time?

"Ah yeah mate, well you've got to haven't you? It's still fun wherever we go. It doesn't matter where we go, there's Australian flags hanging out and everything. That's when you know people still relate to the band. We are a rock'n'roll band and we've got this lovely non-political feel about us. Wherever we go nobody really gets upset about anything we've done before or said before — it's a lovely feeling and something the lads have worked at for a long time before I joined. AC/DC are just a good rock'n' roll band. We keep our nose out of politics and everybody else's business and just get down to the matter in hand and make everybody stamp their feet. That's the feeling I want."

AC/DC are primarily a live band, Johnson says.

"That's always the uppermost thing in our minds more than anything. We're planning a tour now and that's the thing we are looking forward to more than anything."

Johnson said an AC/DC *Fly On The Wall* world tour will start in around three to four weeks.

"We've got all the crew here, it's just a matter of time before the organisation get it together. That's the technical side. I don't want to know about that; that's too much like hard work."

Will you be touring Australia this time?

"that's the first place I want to start," Johnson said. "I've got a lot of friends there and I like the place. Where we start is up to the promoters as well. If we do Europe we'll do all of Europe and then the States and if we do Japan then we'll do Australia. We just have to play it by ear. We'll probably start the tour in Europe but I'd love to come to Australia as soon as possibly actually."

There are problems being in a rock band and being married, Johnson says. He also says that the music comes first and everything else comes second.

"I can't really say how many of us are married, on the grounds that it might incriminate me. Most of the lads are married with kids but it's hard for them to get back and see them a lot. It's difficult when you're travelling. I'm married but it's pretty rare that you get a chance to go home and see anybody, especially when you're travelling around so much. I never take the family on the road, it's too much of a bind and it's too much of a hard life: Up in the morning early and you finish real late. It's hard enough to do it just yourself let alone when you've got kids."

Does the music come first and everything else come second?

"That's just really what I was trying to say without getting in too much trouble. That's really the top and bottom of it all. In fact I wish I'd said that before I started to answer the question. You answered it for us."

Departed drummer, Phil Rudd, lives in New Zealand now and owns a helicopter company. Even though none of the band were actually born in Australia, and even though they don't reside in Australia, Johnson says the band are Australian.

"From the heart it's got to be, because it was started there," Johnson said. "Malcolm and Angus (Young) were Scottish, I'm English, Simon (Wright, drummer) is English, Cliff (Williams, bassist) is English, and even Bon was born in Glasgow, but they were all brought up in Australia. The band was started in Australia, with Australian ideas, and what the lads heard in Australia, so really you've got to say that we are Australian."

Image

Unlike so many other chest beating heavy metal maniacs, AC/DC have no made the mistake of taking their image too seriously. Angus' propensity for dressing as a wagging schoolboy on stage may have started out as a joke in his formative years when the band first formed in their native Sydney, but that infamous character in cap, blazer and short pants has given AC/DC not only a visual focal point for their fans but has also ensured that the band retain their basic fun identity.

After all, how can anyone on stage get too carried away with their own ego while little Angus is manically whirling around like a demented sixth former with sweat cascading from his perpetually bouncing head?

The hype department of rock'n'roll has all but been ignored by AC/DC, Johnson says.

"We've never fallen into that," Johnson said. "But its something that surrounds us and people do fall into that trap and start believing their own publicity. That's their problem and we stay away from it. We can still walk around the streets in New York and nobody notices us; nobody knows who we are. We're a band that's out in the streets anyway. If you can walk around and not get bothered, then that's the best thing.

Largely inspired by their determination to kick against authority in Australia, AC/DC were always considered an outrageous, bad boy band, renowned for their onstage antics and subsequent backstage obscenities.

In fact, the back cover of the first U.K. album, High Voltage, featured spoof letters to the band, included a severe letter from Angus and Malcolm's headmaster complaining about their abusive language and obscene gestures, and a loveletter from a former conquest to singer Bon Scott warning him that her father was planning to erase his eye-catching tattoos by pulling both arms off.

"We're not offensive though, I don't think. *Rolling Stone* once said that, but from them that's a compliment. We always said that when *Rolling Stone* started complimenting us, we'd start getting worried. Once magazines started complimenting us and say we're good, we start getting worried.

Johnson, a former member of seventies pub rock band Geordie, has become totally ensconsed in the band, not only because of his perfect pitch but due to his earthy and uproarious north eastern humour. The band are probably just now beginning to understand his thick Geordie accent. He is still very excited about being a part of AC/DC.

"Ah year man, of course I am. I love it, it's great. I don't know why I love it but when you're in the right situation and there's good rock'n'roll around, you have a much better time. It's exciting to watch and it's exciting to listen to."

AC/DC are not rock superstars who wave disdainfully at their followers from behind limousine windows and they are more than willing to meet, talk and drink with their fans. The words pretension and posing do not exist in their vernacular. They are a *real* band, much in the same way as Cold Chisel were. Their music is that aggressive, pumping-iron, non-art form that made Led Zeppelin infamous, and, perhaps, even if they don't know it or intend it, they aspire to be just like them.

New wave music is not Johnson's "cup of tea". Of newer artists and current bands, he says he doesn't know much.

"I don't know what I like. I haven't had the chance to listen to very much at the minute. We've been working so hard on the album, I probably missed the last year's top ten. I saw one band in Aussie that I quite liked, that band Dragon, they were quite good. I still like B B King and ZZ Top, I've always like them since 1971 when they started. I like Tina Turner, The Who and the Stones; I like the people who are exciting, like the ones I just mentioned."

AC/DC, Johnson said, did not become involved in the Band Aid benefit because they want to be left alone.

"It's best just to keep by yourself," he said. "It's best just to keep away and do what we're supposed to be doing, which is rock'n'roll. We don't mix with all those sort of fellows: I'm sure they all drink at some smart nightclub in London. It's not for me. . . I'm a bum."

COOL RUNNING

As the biggest rock freeze begins to thaw, will ICICLE WORKS be left out in the cold? Sandy Robertson stays cool

Ever heard the one about a band only being as good as its last hit? Ever heard of the Icicle Works? Somehow, it seems ages ago that we all gave a twitch of the knee and a glazed smile to the amiable weird, knowingly naive psychedelicisms of Liverpool's least pompous group and their 45, 'Birds Fly (Whisper To A Scream)'.

Remember that album, bloody trees everywhere! Remember the hit, 'Love Is A Wonderful Colour? Where are they now . . . ?

At a crossroads between The Byrds and Van Halen, according to their blog as supplied by the enigmatic PR person. Ian McNabb, rabbit-toothed frontman of the trio, smirks: "I actually said that."

"On our new album there's going to be about three tracks that are really hard rock, a couple that're sorta jazzy, the single, which is slightly soul-ish, plus there's like a Walker Brothers track, and a big Neil Young job on there. It's so varied I wasn't sure what to say about it, so I said it was like Van Halen and The Byrds, 'cause we like both of them at the moment".

The Icicle Works change from moment to moment, which is a problem and a blessing. At this instant they're on the Liverpool ferry Royal Iris, currently moored next to HMS Belfast on the Thames, for a gig promoting Merseyside. It's cold. Style, space, time . . . what can it all mean, man? Time first. America demanded their attention, or at least their American record label did.

"We knew that things move so fast over here that it'd be doubly hard to have another single success when people have forgotten about us. We've never been a 'press' band."

While in the USA, the Icicles second-fiddled to the Pretenders and Dave Gilmour.

"The Gilmour tour was hilarious. Some gigs were great, but when we were in New York there were some idiots with 'Dark Side Of The Moon' painted on their jackets, holding them up through our set, not even saying anything! . . Some bright spark at Arista suggested that tour. Arista over there are a bunch of pricks, and you can write that if you want! Gilmour was very nice guy, though.

"When we eventually came back to Britain we went straight into the studio and recorded 'Hollow Horse', which we were really pleased with, but although it got good review it just didn't sell 'cause we'd been away too long, we'd lost that momentum."

There was no hardcore fan backlash, though.

There isn't an 'Icicle Works Army' or anything like that," says Ian. "We've got a bit of the raincoat brigade. thanks to one f... in music paper we've got the Marks and Spencer employees, some bastard wrote that in a review . . . then we've a barcentage of bikers and hippies, a percentage of punks who came for the fast ones. There was no uniformity, so we thought it was great that we appealed to everybody. But of course, when we went away they just dispersed!"

Style is another thorn in the Works' side.

"Our new album could be about five different bands with the same singer. To me it's a great thing. I'm a big Neil Young fan 'cause he always f...s himself up, he goes and does an electronic album, then a rockabilly album, then back to country and western. We also love Otis Redding, some pop bands a few of the heavier rock bands . . .

"If this single is successful, and we're trying to win a new set of fans, I think we're probably setting ourselves up for a bit for a bit of trouble because there's nothing else on the LP like that."

Hmmm. Like Cliff Bennett And The Rebel Rousers, y'mean?

"I wouldn't take that as an insult."

Ian McNabb thinks that Icicle Works are fragmented rather than melting slowly.

"My ambition at the moment is to be on *EC 7* and *Sould Train* on the same night. We *could* do that. Very easily." America is perhaps the ideal place for this band, given the lack of music cultism there.

"Over here in England" Ian theorises, "if you like U2 then you've got to like Simple Minds and Echo and The Bunnymen. But in America it's, 'Oh, I love U2, and I just love that new Terraplane single, and the Scorpions and REM y'know? It's just music. We're safer in America than we are here! It's not like, 'Oh, you don't like them, do you?'. It's probably the size of the place that accounts for it."

There are exceptions, however, as Ian admits. He sags behind his Western riverboat-gambler tie and pontificates upon the rise and rise of the Paisley Underground scene and attendant LA bands in that orbit.

"Now there's this sudden explosion in England, REM, Lone Justice, Long Ryders, psychedelic bands, stuff we've been listening to When we were over there people from that scene came to see us and asked us to do them a tape of our first single, things like that.

"Then we get back to England they're f...n' bigger than us! No one's heard of us for so long, and they come over and they're on the cover of every paper. Some of them are very good, but it's a bit upsetting that the only hope for guitar-orientated new music is from Los Angeles. It puts British bands in the shade. I think it's wrong, we should concentrate more on home-grown talent. Though admittedly . . ."

There ain't much! You said it. And the self-confessed stylistic dilettantes in the Icicle Works camp have bumped off the psychedelic bit anyhow, right? Out of the forest, like.

"That's well and truly behind us now, that tree stuff. The sleeve of the new LP is set in a bar with weird people in it. We were very young back then," Ian giggles.

"Actually, we don't know when it's coming out. If the single does well then Beggars Banquet will release it, but rista in America aren't very happy with it. they need something very simple yrically, and the batch of songs we had weren't like that. We were lucky to get on radio before. I don't know how we did it, but it now seems you have to have the government-ap proved snare-drum sound! Arista don't hear a single in what we've given them."

Did I say the Icicles were tearing 'emselves apart beautifully by being soooo varied? I should've! They have so many notions in their heads that, the liberal boundaries of the group aside, solo outings are mooted. First to emerge will be Ian's EP of covers.

"I'm always dragging the group into the past because that's the music I like. So I've gone out on a whim and recorded three cover versions. Three of my own songs would be like Icicles Works B-sides, so I've done 'It Makes No Difference' by Robbie Robertson, 'Sea Song' by Robert Wyatt, and 'Nature's Way', which is an old Spirit song." Gawd — drummer Chris Sharrock was probably in the cradle the first time out for some of these!

With bassist Chris Layhe planning a "heavy, dancefloor" thing of his own, the image of the Icicle Works as a do-anything group is considerably emboldened. Which makes those Byrds comparisons all the more apt.

"Yeah," gasps Ian, "like, they did 'Notorious Byrd Brothers', which was like an electronic space-rock type thing, ends of the scale . . . And that's where we fall, different aspects, being as extreme as possible."

Cool birds, still flying, still screaming. Whisper it.

GERMANY

ACCEPT

The Germans sure know how to produce a good heavy rock band. You'd think they'd be content with the Scorpions, but the greedy Jerries have nurtured another name to be reckoned with.

Accept they have been around for some five years, but it's only since 1983 tht they've made any vicious inroads to the metal market. Boasting the latest line in trendy leather looks, plus a high proportion of youth and a tight-as-assholes sound, Accept have arrived.

Britain saw them turn in an electrifying performance at last year's Donington, while '85 has seen them release an album of the highest quality in *Metal Heart*. And to cap it all, they went down a storm at Hammersmith with their unbridled showmanship and uncanny precision. Their new single 'Midnight Mover' is selling well all over Europe, and even the Americans have copped onto this latest Deutscher export.

All in all, it's been a pretty good couple of years for Accept, as the lean figure of blond guitarist Wolf Hoffman acknowledges. "It has been a good time, but purely because we are getting much more adventurous in our approach. On the latest album, you will have noticed the Beethoven influenced introduction, as well as the guitar solo in the middle. I think that was a brave move that worked. Have you ever heard a band do that on a record?" Can't really say I have, no. And to elaborate further on the Accept sound development, it strikes as a mixture of symphony and strength, a Bavarian bundle of metal and melody which they seemed incapable of writing before.

"I wouldn't say it like that," counters a slightly offended Wolf, "but it's probably down to the introduction of Jorg Fischer. Herman Frank, who was there before, wasn't really enjoying things because he simply couldn't do what we wanted him to do. I guess that could've held us back a bit."

But there must be another reason for such a rapid improvement?

"If anything, I'd say that as a band we learnt from our experiences in America. It was certainly something which taught us how to behave better on stage, and we have also learnt that we don't have to rush songs now."

With their last album *Balls To The Wall* sales were lost in the US because of the more than ambiguous title and the strong implications of such numbers as 'London Leatherboys'! But (shock, horror), could Accept be the first gay HM band?

"Certainly not," retors Wolf before continuing, "we are now used to getting stories like that thrown around about us, and it is something we laugh at. We do have fun, but fun just like everybody else, and so when people call us gay it is plain stupid."

Oh well, it was worth asking if only due to the amount of leather they wear. But, as we all know, HM bands sure as hell ain't gay.

But other things rankle strongly in the minds of us Aussies . . . like, why won't Accept do a tour downunder?

"It is all a matter of how little time we have. I mean we have had to go all over Europe and onto the States in no time at all. We have only had one opportunity to play Britain and we grabbed it. Maybe, later this summer, we will have time to play some more British dates.

"It is actually worth noting that we were afraid of playing Britain at one time. But after that wonderful day at Donington, we have no fears of Britain at all."

Hoffman heaves a sigh of satisfaction at the memory of the event, a qualified success for Accept's attack and choreography. But just how well rehearsed are the band? It has been whispered in some quarters that they are too much like clockwork.

"We have some rehearsed routines, of course, but I do not think that we are in any way corny. It may very well be the result of envious people who want to see us fail."

Are Accept finally going to break big ahead of the Scorpions.

"This seems to be a stock question for journalists. We really have nothing in common with the Scorpions, apart from our nationality. They have been going for much longer than us and have much more experience, apart from which our approaches are different."

With a selection of European festival dates this summer, plus that new single selling steadily, it looks as though there's some well deserved success on the horizon for Accept. And while they don't agree with those Scorpions comparisons, I'm sure I'll be forgiven for saying that Accept are at least treading that same path to success.

— STEFFAN CHIRAZI

NEW ZEALAND

THE MOCKERS

We've had them all . . . Mi-Sex, Dragon, Sharon O'Neill, Split Enz and D.D. Smash. When there's nowhere left to go in New Zealand, the bands head for the mainland to either play or live, or both.

The latest to make the crossing, albeit temporarily, are The Mockers, whose debut single in Australia, "One Black Friday", has been released by RCA.

Mind you, it's not this five-piece's first record. In strictly New Zealand terms, The Mockers are hot stuff. Every single they've released back home has gone top 10. Their last album, *Caught In The Act* went gold. They're firm favorites at the Annual N.Z. Music Awards and they've played support to everyone from The Pretenders to Ian Dury.

The band's lead singer breezed through Australia recently to promote the new single. No long haired rock star, this man they call Andrew Fagan. The black and white nailpolish is a front for an intelligent human being.

Fagan, just 22, has a Bachelor of Arts in political science and anthropology and a keen interest in poetry, which resulted in one book being published.

The visit to Australia is prompted, as so often is the case, because there's nothing much left in New Zealand for such a locally successful outfit.

"The scene there is very small, closed and incestuous," Fagan says. "Very high powered. There's probably nothing more damaging than over-exposure, especially in a country with only three million people. It doesn't take long for the novelty to wear off.

"We're hoping the single might take off before we actually start touring here. To establish some sort of public profile first. It's an exciting challenge."

Success on any scale in the land of the long white cloud is an uphill battle. According to Fagan, "It's hard to get started and earn money because New Zealand is so fragmented. By the time you get all the equipment and venue costs out of the way, a capacity crowd is something like 200 people, unless it's a big concert."

The name "Mockers" was born out of Fagan's early years, growing up when there was a constant struggle between the mods and the rockers. "I didn't want to belong to either, so when the punk movement came along, I got involved. The band was really having a go at both sides. Mocking them, if you like."

Heavily influenced by punk, Fagan's first band was formed in 1977, The Ambitious Vegetables. They split two years later and he got together with bassist Gary Curtis to form The Mockers.

Curtis left the band when it turned professional in 1982, but continues to write with Fagan. The other members are Geof Hayden and Steve Thorpe (rhythm section), keyboards player Tim Wedde and Brett Adams.

The last 12 months have been the Mockers' busiest — and most successful. They made their fourth appearance at the Sweetwater festival, their "Swear It's True" single charted and the album of the same name debuted at No. 10 and went gold in 31 days. Two television specials followed, along with the next album, *Caught In the Act*, which also went gold.

According to Fagan, the Mockers won't settle in Australia until there's sufficient interest to warrant the move.

Until then, he's content to tour the mainland and return to the 18' yacht moored in Auckland harbour, which he calls home, and work on his poetry. But will any of that poetry ever be set to music?

"No", he's emphatic. "Poetry is a different outlet to music. Most of the poetry I write is far too serious to ever fit into what the band's doing."— SALLY PILKINGTON

Workforce

SHEFFIELD

"For god's sake, wake up!" As the main refrain of "Skin Scraped Back" blasts from the stereo in search of balls to break, Workforce vocalist Paul Wheatcroft smiles wryly.

"I can't see Radio One lifting that for a breakfast show jingle."

He has a point; based firmly in the Sheffield tradition of raw energy through technology, Workforce's premier single is less an invitation to dance, more a summons to epilepsy — not *quite* the sound to start the day to. As far as Radio One are likely to be concerned, the title alone is enough to hammer the delicate sensibilities of Mike Read et al, but that hasn't prevented Workforce getting 30 seven inch cuts at four quid a shot for distribution to those very people.

"They tend to ignore a 12 inch," reveals drummer Alan Fisch. "They don't fit into their boxes."

Thankfully there's one mind and a couple of record cases less narrow at the BBC; an unedited demo of the single and a covering letter were all that were required to net Workforce a Peel session, the result of which was impressive enough for the token normal person of Radio One to have broadcasted it three times in the five weeks since it fell into his sweating palms.

Built up on multiple layers of simplicity, the songs, featured are more commercial than the single and yet retain the Sheffield trademark of interest through innovation. The energy in the songs is insidious; lurking beneath and surface, threatening to break loose and more imposing for its lack of blatancy.

The rich textures of the Workforce songs owe a lot to tapes and treatments.

"We're not a part of the 'Here's a voice from thousands of miles away; isn't it strange?' way of things," saxophonist Tim Owen points out. "If the sounds don't get with the songs then they're not used."

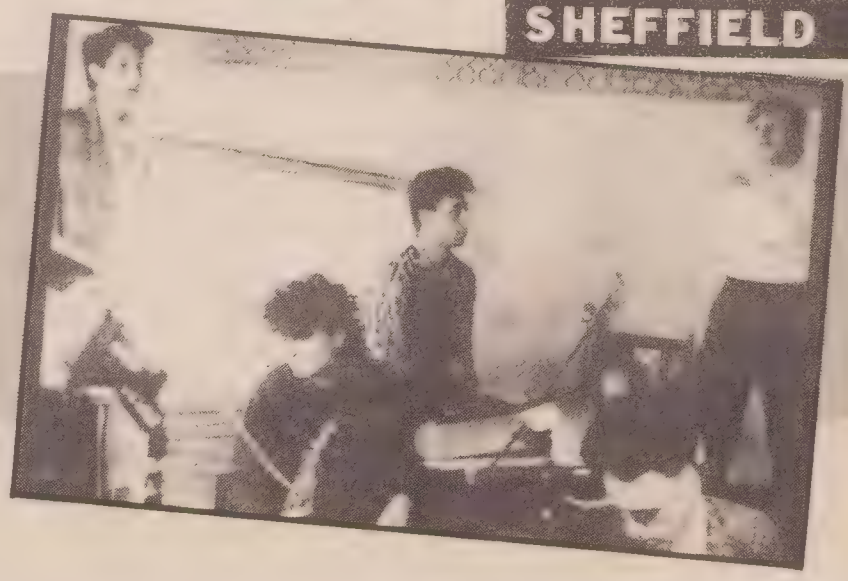
"It's the same with sampling things," adds guitarist Rod Leigh. "You can get some brilliant sounds from classical pieces by taking a fragment of, say, a string section then distorting it ready to trigger it to a rhythm track, but if it doesn't fit in with something we're doing, then what's the point? When it does, it's brilliant; there's no other way of creating some effects without first originating them from someone who spent 1,000 getting it in a New York studio. We're saving all that money."

Workforce are currently supplemented by ex-Box bassist Terry Todd who, despite not being too eager to get back into a band situation so soon after the split of those worthies, is so enthusiastic about the Workforce sound that he shows no sign at present of leaving the fold. That enthusiasm is well placed; Workforce are ambitious and have the ability to turn their hopes into reality, but for now. . .what's the next step?

"We don't know yet," Rod admits. "We're a multi-faceted band; we'll do whatever seems right."

Whatever that might be, one thing is guaranteed; when Workforce are involved, it'll be well worth the effort.

— PETE MARCHETTO



Eddie Murphy, playing soldier Lieutenant Landry, takes aim during field-testing of a crucial feature for the Army's latest Annihilator Tank in *Best Defence*

Best Defence cops a blast from Eddie

by Dulcie Jean

Paramount Pictures, the makers of *Best Defence* can't be too pleased with the way their star Eddie Murphy is crucifying the film in the press.

Murphy, who is the success story of the '80s, claims making *Best Defence* was one of the biggest mistakes of his life.

"The idea of Dudley Moore and me in a film was pleasing to the public, so the movie opened real big. But if a movie sucks, it doesn't matter who's in it, it'll crash. This movie sucked real bad. I saw a screening of it at Paramount and I felt like putting a Band-Aid on my eyes," Murphy said.

"It was the first time I was weak in this business, the first time I did something other than what I wanted to do. I went into it for financial security, even though I felt I was whoring myself artistically."

Still, with the success of the films *48 Hours, Trding Places* and *Beverly Hills Cop*, one failure wasn't about to hurt his career. He's gone on to produce two successful albums. The first titled *Eddie Murphy* and the second, *Eddie Murphy: Comedian* have not been off the public's turntables.

Despite the fact that both Dudley Moore and Eddie Murphy star in *Best Defence*, they never appear in one scene together, because the story is about two men separated by two years and the 10,000 miles. Two men who never meet, but whose lives are connected by fate.....fate in the form of a small piece of electronics.

In 1982, an engineer named Wylie Cooper (Dudley Moore) has had so many jobs in the last 10 years that he's beginning to feel more like a migrant worker than a trained professional. His unstable career has also begun to put a strain on his marriage to Laura (Kate Capshaw). Along with their small son, Morgan (Michael Scalera), the Coopers have only recently resettled in California, where Wylie is working for Dynatechnics, another industrial defence plant on the verge of collapse.

The failing company's last hope of survival is a long shot at a government contract to produce the DYP gyro, a crucial element in the anti-sircraft system for the XM-10 Annihilator Tank, the Army's newest war machine.

It is the task of Wylie's section to come up with a workable design for the elusive component.

Meanwhile, two years later on the other side of the world, Lieutenant Landry (Eddie Murphy) leaves the bed he shares with an Arabian beauty for what he anticipates will be yet another routine day on his normally cushy post.

But on this particular day, Landry has been assigned to field test the finished XM-10, which Wylie has been working on, and will find himself unwittingly caught up in a sudden international conflict as the ill-designed Annihilator Tank threatens to all but self-destruct.

Best Defence was directed by Willard Huyck and produced by Gloria Katz. They based the film on Robert Grossback's novel, *Easy And Hard Ways Out*.

As they developed *Best Defence*, the writers began to envisage Dudley Moore in the central role as the bumbling engineer. Most appreciated for his performance as he lecherous conductor in *Foul Play*, the philandering composer in *10* and his Oscar-nominated role as the world's richest drunk in *Arthur*, Moore was recently seen as a jealous symphony conductor opposite Nastassja Kinski in Howard Zieff's update of *Unfaithfully Yours*.

To play the Army Lieutenant, Eddie Murphy was picked. Since making his first TV appearance during 1980, Murphy remained one of the bright lights of the new *Saturday Night Live* series, creating a gallery of characters ranging from prison poet Tyrone Green, to the exercise king Richard Simmons.

He's been honored with an Emmy Award nomination for Outstanding Supporting Actor in a Comedy, Musical or Variety Series.

Playing Moore's wife in *Best Defence* was newcomer Kate Capshaw. Following roles in the films *Windy City* and Willie Scott opposite Harrison Ford in Steven Spielberg's *Indiana Jones And The Temple Of Doom*.

Born in Texas, and raised in Missouri, Capshaw was educated at the University of Missouri where she received a B.A in history education and a Master Of Sciences degree in learning disabilities.

She taught primary and high school for two years before moving to New York to pursue an acting career. There she studied voice and acting while appearing in a number of commercials as well as the daytime soap opera, *Love of Life*.

She made her film debut in the lead female role opposite Tim Matheson in the comedy, *A Little Sex*.

George Dzundza, who plays Dudley Moore's fellow engineer friend and accomplice Loparin, has been in the films *The Deer Hunter, Brubaker*, and Robert Altman's screen version of *Streamers*

His stage work includes *The Championship Season* and *The Ritz*, and in 1978 he was nominated for a Drama Desk Award for his performance in *A Prayer For My Daughter*.

Helen Shaver has been cast in *Best Defence* as the sexy supervisor at the industrial plant. Shaver, whose films include Sam Peckinpah's *The Osterman Weekend*, has been on TV playing Jessica Novak in *Hill Street Blues*.

Her film credits include *In Praise Of Older Women, Outrageous, Who Has Seen The Wind?, The Amityville Horror* and *The Dogs Of War*.

The production design for *Best Defence* is credited to Peter Jamison, and the Film's costumes are designed by Kristi Zea. Jamison's most recent films include *Swing Shift* and *Mike's Murder*. His other credits include *Missing, Halloween III, All Night Long* and *Used Cars*.

Zea has designed the costumes for the films *Unfaithfully Yours, Lovesick, Exposed, Shoot The Moon* and *Endless Love*.

Composing the original musical score was the versatile and prolific Patrick Williams, whose most recent film credits include *All Of Me* and *Swing Shift*.

Principal photography began on October 13, 1983, on locations in and around Los Angeles. By December shooting was completed on the Dudley Moore section of the film. In January, they began shooting Eddie Murphy's part in Israel.

Best Defence will be screening in cinemas shortly.

Rockit

LONGFORM MUSIC-VIDEO CHART FOR JULY 6

		ARTIST	TITLE	HI-FI	RRP	DIST
1	1	Madonna	LIKE A VIRGIN		19.95	WEA
2	2	Hunters and Collectors	THE WAY TO GO OUT	*	29.95	FEST
3	3	Compleat Beatles	BEATLES		19.95	CEL
4	5	A Hard Days Night	BEATLES		29.95	CEL
5	7	Video Aid	VARIOUS	*	29.95	POLY
6	8	Cliff Richard/The Shadows	TOGETHER 1984		39.95	EMI
7	6	Sex Pistols	GREAT ROCK'ROLL SWINDLE		49.95	POLY
8	4	Angels	LIVE AT NARARA		39.95	DR DAN
9	11	U2	AT RED ROCKS	*	39.95	POLY
10	12	Lionel Ritchie	ALL NIGHT LONG	*	35.00	RCA
11	13	Linda Rondstadt	IN CONCERT WHAT'S NEW	*	39.95	CEL
12	10	Paul McCartney and Wings	ROCKSHOW	*	49.95	EMI
13	15	Cold Chisel	LAST STAND	*	29.95	CEL
14	16	Rick Springfield	THE PLATINUM SINGLES	*	35.00	RCA
15	17	Jethro Tull	SLIPSTREAM		34.95	FEST
16	18	Kim Wilde	KIM WILDE	*	29.95	EMI
17	20	Bob Marley	LIVE AT THE RAINBOW	*	34.95	FEST
18	14	Meatloaf	MEATLOAF LIVE		37.50	K-TEL
19	19	Rock and Roll	THE EARLY DAYS	*	45.00	RCA
20	21	Dionne Warwick	LIVE	*	29.95	CEL
21	12	Hall and Oates	7 BIG ONES	*	35.00	RCA
22	23	Iron Maiden	LIVE	*	29.95	EMI
23	22	Queen	THE WORKS	*	29.95	EMI
24	9	Paul Young and Q-Tips	LIVE		29.95	FEST
25	30	Bryan Adams	RECKLESS	*	45.00	RCA
26	25	Teardrop Explodes	LIVE IN CONCERT	*	29.95	FEST
27	28	Phil Collins	LIVE AT PERKINS PALACE		39.95	EMI
28	26	Tears For Fears	IN MY MINDS EYE	*	39.95	POLY
29	27	Elo	LIVE IN CONCERT	*	39.95	POLY
30	29	Style Council	FAR EAST AND FAR OUT	*	39.95	POLY
31	32	Rolling Stones	VIDEO REWIND	*	29.95	CEL
32	34	Twisted Sister	STAY HUNGRY		*39.95	POLY
33	40	Echo and the Bunnymen			29.95	WEA
34	36	Rainbow	LIVE	*	39.95	POLY
35	35	Duran Duran	DANCING ON THE VALENTINE	*	24.95	EMI
36	—	Polecats	LIVE		29.95	FEST
37	33	Spandau Ballet	LIVE OVER BRITAIN		*34.95	FEST
38	37	David Bowie	ZIGGY STARDUST		49.95	EMI
39	38	The Cars	HEARTBEAT CITY		29.95	WEA
40	39	McLaughlin/DiMeola/DeLucia	MEETING OF THE SPIRITS	*	39.95	POLY

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Not quite the Great Unlost V.U. album, but worthwhile anyway

THE VELVET UNDERGROUND

VU
(PolyGram)

Confusion reigns. The deliberately-leaked rumours of the last few months maintained that Polygram had uncovered 'The Great Lost Velvet Underground Album', a disc that never saw the light of day (as detailed in the book Up-Tight) due to various non-musical turbulence in the legendary band's career. Baited breath was soon being exhaled derisively all over town by in-the-know fans when it emerged that this just wasn't so . . .

The liner-notes to *VU* openly admit that this isn't that mooned-over platter, just a collection of fine cuts recorded in 1968/69 during the changeover of bass chores from John Cale to Doug Ule. The honesty of these notes, as well as the credits and the inner factsheet, don't excuse the subtle hype used by Polygram to market the disc prior to its appearance, though. After all, you only read all that stuff once you've got the record home, and heck, even the press release sent to the papers last week misrepresents the facts.

It's like this: before you buy this album you should know that, three of the songs ('I Can't Stand It', 'Lisa Says' and 'Ocean') appeared, in new recordings, on Lou Reed's debut solo LP, while the last two were also on the Velvets' *Live 1969* album. 'Stephanie Says' turned up as one of the two 'Caroline Says' songs on Reed's *Berlin*, and 'Andy's Chest' was revamped for his *Transformer* disc.

Until *VU* was unveiled, the *only* part of that pile of info Polygram owned up to was that last titbit! They didn't even cop to the fact that 'Foggy Notion', 'Temptation Inside Your Heart' and 'I'm Sticking With You' were on a widely-available semi-legal EP of a few years back (along with 'Ferry-boat Bill', a track replaced by 'Ocean' and 'Here Come The Waves' on *VU* at the last minute), at that many of the other items here (notably 'Stephanie Says') are already available on the 'Australian imports' 'Etc' and 'And So On . . .', not to mention the 'Everything You Always . . .' boxed set. Bootlegs, cry some, but — by and large — those discs are widely sold *and* accepted as legit by places like Virgin and others.

I apologise for spending so much time on purely circumstantial detail, but it's important that you know what you're getting before you buy, right? Especially since collectors, who will have much of this already, will be the main market for *VU*. Oh yes, the sound is nice and cleanly polished here (unlike the import takes), but low-fi stuff was always part of the Velvets' charm. And this album, contrary to leaks (again!), wasn't re-mixed by Lou Reed; at least, nor according to the otherwise-honest sleeve.

The music — in isolation — is generally five-star grist, from the sensual, viola-washed 'Stephanie Says' to the raucous, rocking guitar-binge 'Foggy Notion' to the loping, light(er) version of 'Andy's Chest', and I would have liked to have spent more time on *that*. Still — I won't (and you shouldn't) let this sham put you off the Velvets' legacy. *VU* I'm stickin' with you . . .

— SANDY ROBERTSON

Renee's blues bliss

RENEE GEYER

Sing To Me
(WEA)

On a scale of one to ten in assessing Australian female singers, Renee Geyer rates an eleven. She is simply head and shoulders above the rest (with apologies to Sharon and Marcia) when it comes to packing emotion, poignancy and romance into designer-label riffs. Yet sadly, the last four years have provided little original output from the lady. Live albums and greatest hits sets have only partially filled the void.

That state of affairs is set to change with the delightful, if somewhat imperfect, blues' bliss of *Sing To Me*. Perhaps, because of the frustration of missing out on international recognition, Geyer has on previous studio discs mish-mashed between lounge-room pop, nightclub blues and street-centred rock without gaining a stranglehold on any of these formats.

As much as there is variety on *Sing To Me* (the contributing songwriters include Aussie giants like Don Walker, Todd and Marc Hunter and Tim Finn), it remains an album with a definite purpose and an unstraying direction. Indeed there's no mish-mashing as the lady transcends from the settled, saucy soul of 'Without Love' to the bass-conquering, R&B of 'All My Love' and onto the summer rumbles of 'Woman In Love'. Cleverly Geyer's voice is permanently lurched well in front of the spicy acoustics and tangy bass work, making it a singer's album to the end.

On a disc where the pace is a touch higher than we've come to expect from Geyer, a couple of superb ballads provide pregnant pauses from the beat happenings but happy continuation of the passion. There's the soaring love torment of "Sing To Me" and the midnight wistful 'Guess Who I Saw Today' supplying the decelerated decibels.

The imperfections, mentioned above, appear more on side two, where a couple of West Coast ordinaries invade the convention of blues' dignitaries Songs such as 'Faithful Love' and 'Fever' are only saved by the eloquence of Geyer's voice. Still, that's small criticism of an album that can 'sing to me' til I'm blues in the face.

— ROBERT VELLA

(NEAR) PERFECT PARTNERS IN CRIME

NICK CAVE AND THE BAD SEEDS

The First Born Is Dead
(EMI)

Of late, it has been open season on one of the most exotic musical dossers ever to dribble and get off his face, namely Nick Cave. Too bad, if deserved. But it's dangerous to confuse personalitites with their creative output. Fittingly, *The First Born Is Dead's* sulphuous ball of phlegm will make the man's detractors choke.

Spit and shine, the kingdom of the dead animals is thine, Cavemen. For this black croaking feeds voraciously on its contrivances. Like what? Like doesn't it strike you as absurd that the most evocative blues record dealing with predominantly American imagery released for years should be the still-born child of a white, waxy Australian? Or that the murkiest delta slide to slip out of the speakers for aeons should come courtesy of a zonked German non-guitarist, Blixa Bargeld?

The First Born is Dead is fraud beyond *disbelief* which is why it works so well. Its bones are the art in artifice, and that hits me between the ears as f...ing great. Let the purists bloat the maggots. Where *From Her To Eternity* tested *The First Born Is Dead* realises. Cave may never again hit the singularly rich vein which provided the blood for 'Saint Huck', but as a narrative lyricist of irony he has few rivals — to which all the songs, bar an extension of Dylan's 'Wanted Man', bear witness.

Put Nick's overstatement together with The Bad Seeds' instrumental understatement, and you have near-perfect partners in crime. The black crow king coughs up and dribbles, the corn nods its head.

— JACK BARRON

SINGLES

EDITED BY AL WEBB

SWEET
The Sweet Mix
(Anagram)
In case you missed them first time round — or maybe if you loved 'em first time round — here it is. All their major hits remixed into one extravaganza employing several obvious but effective studio dub tricks to make it sound like a genuine bona fide megamix, all 12 inches of it. Switched on Sweet? Why not!

OMD
So In Love
(Virgin)
The abbreviated Orchestral Manoeuvres. Soon to tour again, with this mild-mannerd synth pop-rocker their calling card. No surprises, just a pleasant song pleasantly put together. End of story.

BURNING STAGE
(Reaction)
Sydney indie that's not dissimilar to Melbourne's Hunters And Collectors in their heyday — insofar as their music is built around a strong bass riff and powerful drums, the other instruments darting in and around on top. More accessible, especially in the vocal department, and overal an interesting prospect.

KEVIN KITCHEN
Put My Arms Around You
(China)
Funky disco music as only a white boy without the feel can dilute it. Tame and lightweight. 12 inch features the usual studio gimmickery, dub style.

BEARGARDEN
I Write The News
(Virgin)
Second single from a Melbourne group who evolved out of the New Wave scene a few years back. Their music's funkier these days, keyboard oriented, and every now and then interesting. Not quite often enough, perhaps. Vocal helps keep an otherwise ordinary track interesting.

TOYAH
Don't Fall In Fove (I Said)
(CBS)
Toyah sounding tres modern, though still pretty tough in places. Chorus has a hook as subtle as a flying mallet. Can sense a Kate Bush influence in there as well.

TEENA MARIE
Jamin'
(Epic)
Spot on dance floor stuff. Bright arrangement and production by the lady in question, who gives it her all. To the point where she makes the track sound like a bona fide song, not just a machine-like dance beat.

ROBERT PLANT
Little By Little
(Esparanza)
Very much an FM radio track to these ears. Sounds trite, if not silly, in mono (radio or tv). In stereo it's another story, coming alive with good sounds and an elegant feel.

POINTER SISTERS
Baby Come And Get It
(Planet)
Can't go wrong, can they. Another super catchy pop tune, enhanced by the one thing that justifies them as a legit pop talent — the voices, the vocal harmonies. When you're on a hit-making thing . . .

WOLFGANG AMADEUS MOZART
The Man, The Music
The Dance Mix
(EMI)
Mozart with drums?!! You'd better believe it! Don't know whether to laugh or cry — or just shut up and dance. Is it art? Is it a Russian plot? One thing's for sure - it's novel. And out in 12 inch format.

MICHAEL WINSLOW
I Am My Own Walkman
(Island)
The man with the mouth. He does weird things with it (keep it clean!) but also uses it to sing. Knows how to put together a great rap dance track for modern ears (and radio programmers). Funky edge helps, and those light soul vocals ... ooh aah.

RAY CHARLES (WITH WILLIE NELSON)
Seven Spanish Angels
(CBS)
The unsung star of USA For Africa, was Ray, the grand old man of soul blues who gets as much kick out of it now as he did way back when. Here he does a ballady thing with Willie, both codgers giving it heaps with Ray once again the star. Flip, a duet with Janie Fricke, is abysmal.

RENEE GEYER
All My Love
(WEA)
First release on her new label. Right on New York disco sound, kep sparse and skeletal to great effect by producer Fataar. Contender for both floor and radio space.

DROPBEARS
Shall We Go
(WEA)
More good local product. Breezy kind of a number that builds into a solid chorus — its saving grace. Has a reasonable quota of bona fide individually that suggests a career worth watching.

PHILIP BAILEY

The Wonders Of His Love
(Festival)

LESLIE PHILLIPS

Dancing With Danger
(Festival)

Happily, here we have a couple of God-given albums that not only cater for born-again Christians but also bored-again head-bangers. In other words, although *The Wonders Of His Love* and *Dancing With Danger* are not shy in quoting the gospel, they are equally brash in demonstrating the abundant musical talents of their respective owners.

It would be far too cynical to suggest that a religiously-based record label such as Word (through Festival) would cash in on pop hype. Let's just say then that it's a happy circumstance that Philip Bailey's *Chinese Wall* is still fresh in many a record buyer's mind. These people will undoubtedly check out *The Wonders Of His Love*, discovering similar mellow musical permutations along the way, although lyrically they will confront words that go over-sects rather than being over-sexed.

The songs themselves live heartily on melody alone. From the spirited, soft shuffle 'I Will No Wise Cast You Out', to the lush yet unpretentious funk of 'I Want To Know You' and onto the gorgeous orchestral sweeps of 'I Am Gold', Bailey's distinctively velvet-lined tenor rambling, caresses the speakers, making it a delicious disc, even for the agnostically minded. Of course if the words mean something to you, then *Wonders* will develop another dimension again, making *The Chinese Wall* look like a flimsy matchbox construction in comparison.

If Bailey represents the gentle pastoral preacher then Leslie Phillips, on *Dancing With Danger* comes across as the aggressive, gospel sales-woman. She goes for the tough options on tracks like the catchy, percussion-dominated title piece and 'Give 'Em All You Got' whilst keeping the pace down but the passion elevated on rock-hard ballads such as 'Strength Of My Life' and 'Light Of Love'.

With a voice in the same mould as Sheena Easton, Phillips is keen and capable of keeping things pop relevant. As such, her album will, like Bailey, capture a large cross-section of the pop faithful. Whether the more conservative radio stations follow suit is, however, in the lap of the Gods.

— ROBERT VELLA

WILLIE & THE POOR BOYS

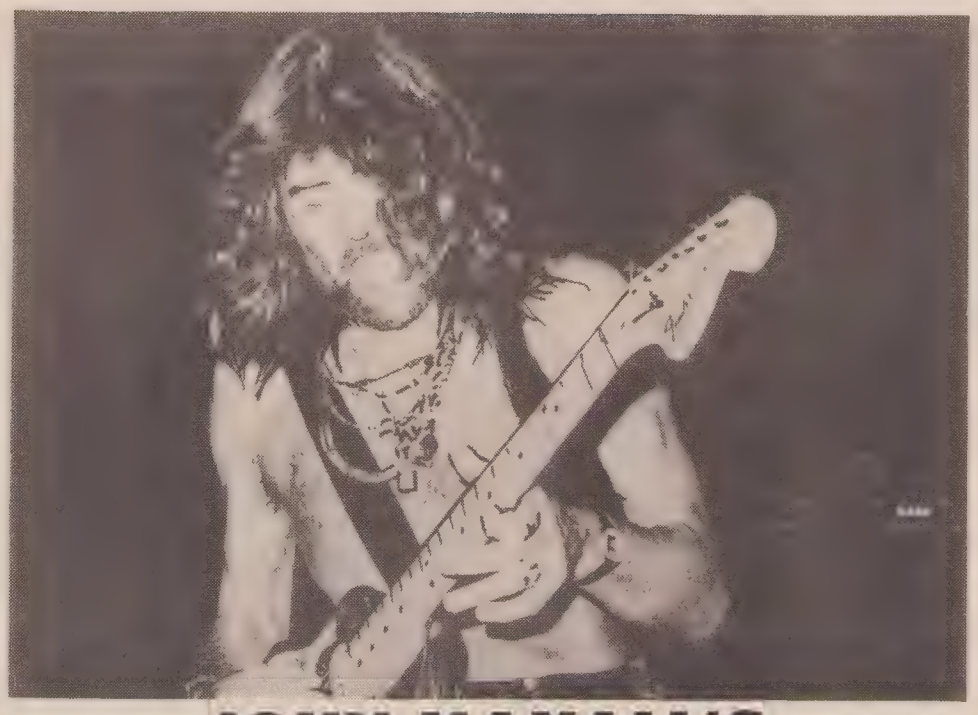
Willie & The Poor Boys
(Polygram)

On paper it doesn't look too promising: a dozen oldies recorded by a gang of Sixties bandsmen from The Stones, Small Faces, Free (just), Amen Corner and The Yardbirds. But Bill Wyman has shrewdly avoided the obvious pitfalls.

There *is* a Chuck Berry number ('You Never Can Tell') and a Little Richard (the rock 'n' roll song, 'Slippin' And Slidin'), but the beauty of 'Willie And The Poor Boys' is the less than obvious track selection. When they don't sound like Steve Gibbons circa 1975 ('Revenue Man', 'Let's Talk About It'), the old men sound surprisingly inventive, and their 'Saturday Night is as good a New Orleans rocker as I've heard in . . . well, weeks.

As far as 'good cause' records go, Bill's done an excellent job, and anyone who consigns royalty cheques to Clifton Chenier ('All Night Long') is OK in my book.

— ANDY HURT



JOHN MAYALL'S STYLISH SATISFACTION

JOHN MAYALL

Return Of The Bluesbreakers
(AIM)

Mention of the name John Mayall will inevitably bring smiles to the faces of blues enthusiasts. In fact Mayall and his band The Bluesbreakers have been synonymous with good quality, white, urban, British blues for over twenty years.

In the period 1965 to 1969, John Mayall's Bluesbreakers was in the vanguard of the British R&B movement, and helped foster the late 60's blues boom. Out of the many line-ups of the band came some of the most accomplished musicians and bands of the era. Cream, Fleetwood Mac and Colosseum were all splinter bands, while other Bluesbreakers went onto further success with the Rolling Stones (Mick Taylor), Jefferson Starhip (Anysley Dunbar), Free (Andy Fraser), etc.

The Bluesbreakers produced two of the classics 60's blues albums in *Bluesbreakers With Eric Clapton* (1966) and *A Hard Road* (with Peter Green in 1967). Although stamped with Mayall's, and those around him, distinctive talents, those albums brought blues masters like Elmore James, Robert Johnson, B.B. King and Sonny Boy Williamson to the attention of British fans.

Mayall stopped maintaining a regular Bluesbreakers during the 70's, but he continued to play the blues in one form or another, mostly in America, releasing a string of albums.

In 1982, Mayall resurrected the Bluesbreakers for a one-off concert tour. Along for the ride were Mick Taylor, drummer Colin Allen and bassist John McVie (who was replaced by Kevin McCormick when Fleetwood Mac beckoned).

It's this lineup that features, live, on side two of *Return Of The Bluesbreakers*, Mayall's latest album. The first side of the album was cut in the studio and features producer Don Nix's studio band of the time.

The album is an accomplished and lively selection of Mayall's own blues tunes and will satisfy those hanging out for some stylish blues.

However, it's the live side featuring the consummate slide guitar work of Taylor, as evidenced on 'My time After Awhile' and 'Howlin' Moon', that really stirs the blood. There's no doubting the responsiveness between Mayall and Taylor as musicians.

They trade off each other constantly, Mayall's gruff vocals and piano interacting perfectly with Taylor's playing. On the nine minute plus 'Lookin' For Willie' Mayall firstly builds on the song with his keyboards and then Taylor takes the spotlight for a blistering solo that sends the song spiralling into the night.

Return Of The Bluesbreakers doesn't necessarily break new ground. It is however testament to the timelessness of the form and for the faithful this is blues of impeccable credentials and taste.

— IAN MCFARLANE.

Power and pain from Style council

THE STYLE COUNCIL

Our Favourite Shop
(PolyGram)

Our Favourite Shop? What does that mean? A glance at the sleeve shows a store full of period gems — Fifties starlet snaps, Beatles clothes hanges, trays of Tamla pressings. Weller's dream world, before the savagery of the Eighties?

More overly political than anything the man's ever worked at, it comes complete with lyrics that explicitly reflect Margaret's ruination of that nation, trying to show what she's up to to those who get hurt the most, and on first hearing I feared Paul had missed, throwing his punch with a fist wrapped in velvet. Fighting words seemed sunk in a hazy, lazy, laid back Bossa swing, that familiar breeze Paul turns to perfection, with the only real might of passion or anger weighing in on the single, 'Walls Come Tumbling Down', and the snarling 'Internationalists'.

But Paul's Jam days are over, and he tackles the problem in a new way, now. There are weak moments, such as the samba of "All Gone Away', a Radio Two tune almost as offensive as something The Colour Field might foist on us, and 'Come To Milton Keynes', which occasionally grows dangerously pastel-coloured.

But the power and pain in tales of homes broken by the search for work and the struggle to live come seeping surely through Paul's careless, throwaway style of delivery, to touch and tell more deeply still.

So, this is not the noise of revolution; but sweep aside the veil of jazzy gauze — and, by the way, that fringe — and hear something more.

— GYN BROWN

Understated Ferry

BRYAN FERRY

Boys And Girls
(PolyGram)

Since *Avalon*, it's been no good trawling for lust and power in a Bryan Ferry work. This is a world where men reek of Kouros; women leave you coughing in a cloud of Chanel. So don't expect rauch, though we're talking about love and longing. Expect understatement.

Undeniably, Ferry has feelings, complex ones. The trick is to find them, when it's all in the bet *possible* taste. Perhaps the problem lies in the two-year gestation period of the album, and the fact that, although Bryan's not really a technical man, the electronics here bring out the synthetic side of his unique voice.

Whatever the reason, only a handful of tracks stand out, and the remainder are shadows of the single, 'Slave To Love'. A preposterously weak girl chorus irritates throughout, and potentially good numbers like 'Valentine' are flawed by the inevitable (this year) racket of Mark Knopfler's guitar.

The tracks that do impress, though, are seamless productions. 'Windswept' prowls around and pounces suddenly after several plays, liberal traceries of saxophone and punctuating castanets courting hints of Spanish guitar, and 'Chosen One' brings the itch of longing through an eerily exotic landscape. 'Stone Woman' will see, I predict, lots of airplay because it's as near to funky as Bryan gets, while the title track features a foreign timbre to The Voice that's almost vocoder-tinged, a uniquely satisfying device as Ferry takes the spectre of mortality in his arms and performs a slow, unnerving smooch with death.

As a final track, it's a strange new kind of soul mining.

— GLYN BROWN

VIDEO EXTRA

Stars help make 'Moon' shine

RACING WITH THE MOON

Starring Sean Penn, Elizabeth McGovern, Nicholas Cage (CIC Taft)

You can't ask much more from a movie than a good story, good acting and a few laughs, and *Racing With The Moon* delivers on all counts.

Director Richard Benjamin, very well known as an actor, has made a highly entertaining film about the final weeks in two young men's lives, before they enter the Marines during World War 2.

Sean Penn, currently being seen in *The Falcon And The Snowman*, stars as Henry Nash and Nicholas Cage is Micky.

Both have enlisted to serve their country and intend to make the most of the four weeks that remain before they sail off. In other words, time to sow their wild oats, and pray for a crop failure. Henry falls for Caddie Winger (Elizabeth McGovern); he thinks she's rich, but the only reason she lives in the biggest house in town is that her mother is the maid.

Micky gets his girlfriend, Sally, pregnant, and that's where the trouble begins.

The pool hustling scene is quite amusing, and it's only one of several entertaining moments in a greatly underrated film.

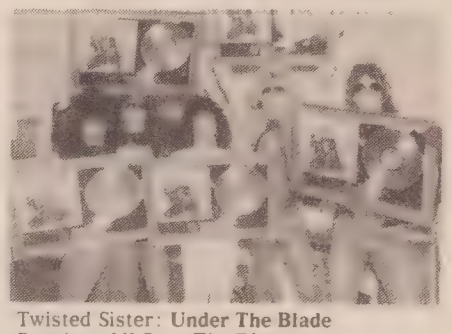
Henry and Micky's friendship is put to the test on a number of occasions, and finally the trauma of Sally's abortion not only severs the two mens' relationship, but Henry's affair with Caddie.

Sean Penn made his debut as the spaced out student in *Fast Times At Ridgemont High*, and followed it with a forgettable part in *Crackers*. Fortunately, *Racing With The Moon* gives this talented actor the chance to show what he is really capable of.

Elizabeth McGovern, best know for her roles in *Lovesick* and *Once Upon A Time In America*, plays Caddie. Nicholas Cage, as Micky, lends excellent support with a fine performance as a young man hellbent on four weeks of fun.

***Racing With The Moon* is highly recommended...and for Australian TV trivia buffs, watch for actor Gerry Gibson as the high school principal. — KEVIN HILLIER.**

Released this week



Twisted Sister: **Under The Blade**
Bangles: **All Over The Place**
Rick Springfield: **Tao**
Johnny Thunders: **Chinese Rocks**
Bo Diddley & Co: **Live**
Rubella Ballet: **At Last It's Playtime**
Chaotic Dischord: **That's What I Call A F-ing Racket**
Thor: **Only The Strong**
Chelsea: **Original Sins**
Rain Parade: **Explosion In The Glass Palace** (re-release)
Paul Haig: **Swing In '82**
Chrome: **The Lion Concert**
Lou Reed: **Berlin** (re-release)
Weavers: **Best Of**
Lamarte: **The Mystery Goes On**
Frightwing: **Cat Farm For Boo**
Pushtwangers: **Pushtwangers**
Live In Texas: **Live '85**
Miracle Workers: **1000 Micrograms Of**
Elvis Presley: **From Elvis Presley Boulevard** (re-release)
Elvis Presley: **Paradise Hawaiian Style** (re-release)
Elvis Presley: **Promised Land** (re-release)
Elvis Presley: **Onstage February 1970** (re-release)
Billie Holliday: **Billie's Blues** (re-release)
Sarah Vaughn: **Tenderly** (re-release)

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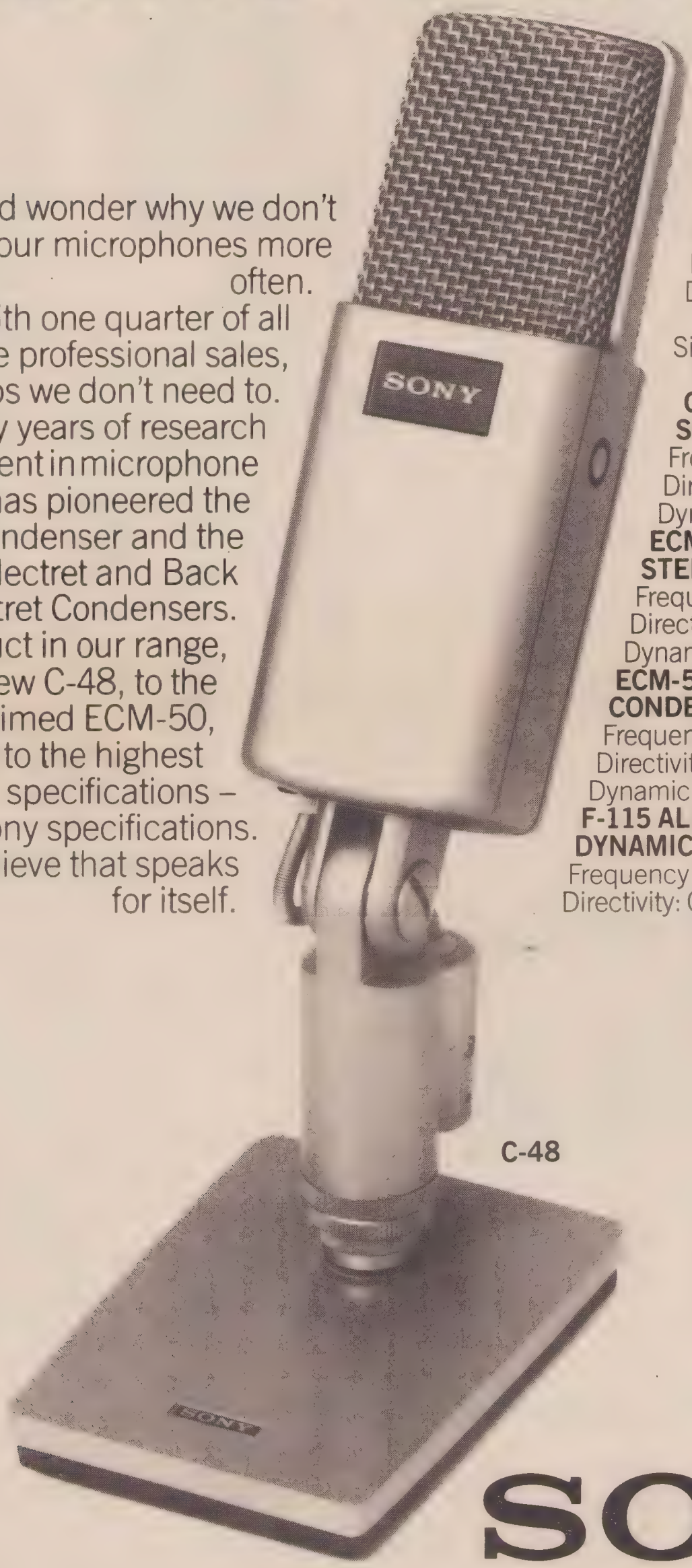

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The Mullanes/ Do Re Mi

Venue: Tivoli, Sydney

The problem with The Mullanes was they wanted to run before they could walk. Why make a debut on such a publicised East Coast tour, leaving one open to the idiotic expectations of people seeking the Next Big Thing, when at this stage all The Mullanes are doing is feeling each other out, revelling in their wave of guitar sounds and having a damn good time doing it.

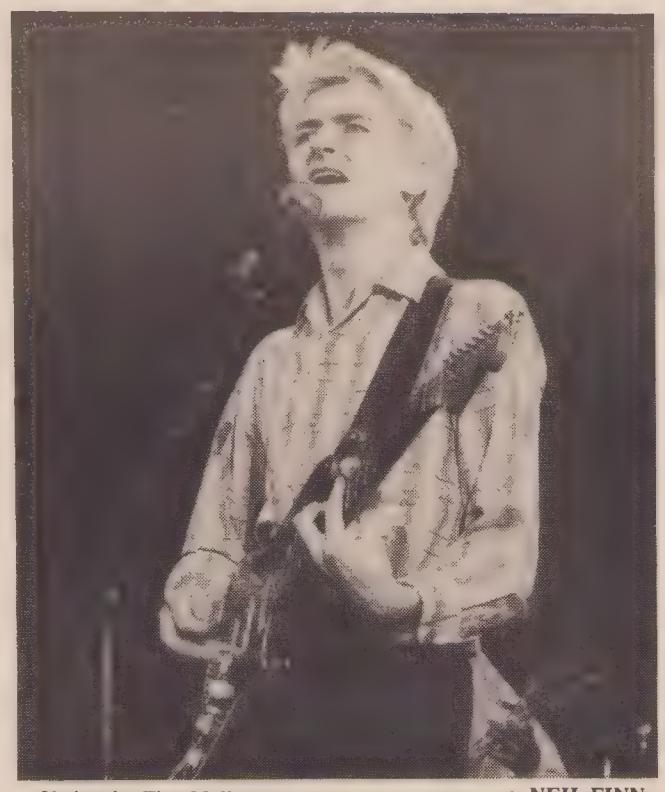
The cover of Zeppelin's "Dancing Days" summed up the intent: to create a guitar-fluid texture that worked on a basic level on slashing across pomposity and prudery.

As Paul Morely once said of The Ramones, "I'm not sure if its escapism or not and if it is, whether it's bad or not. All I know is that after it I feel a whole lot better." Which just about sums up where The Mullanes are at this early stage.

There was no doubt there was a lot of impressive if restrained musicianship going down here, most revealing in the up-tempo numbers like "Now We're Getting Somewhere" and "That's What I Call Love" where the guitars carried the riff with no pretensions, broken only by the occasional half-baked enthusiastic and excitable guitar solo.

The doors opened, though to an interesting atmospheric workout called "Oblivion" which jabbed at their left of centre creativity and a new ballad entitled "See You Before" which showed Finn hasn't forgotten what he learned with Split Enz.

The infectious exhuberance took time to grin cheekily at nostalgia too, of course, right from covers of Enz's "One Step Ahead" and "Sandy Allen" (the latter, Finn's most twee and disposable effort) and The Reels' "Return" right back to the thumping, occasionally hard-meshing "Not Fade Away"



• NEIL FINN
• *Pic: Bob King*

Obviously The Mullanes are destined for better things. Right now, at this stage, they prove themselves to be interesting but peripheral tacticians with a nose for diligent survival but with no super-charisma to speak of.

Do Re Mi are the new darlings of Australian pop — and how well they deserve the accolades. The masses came to see reluctant star Debbie Conway casy her exotic spell with casual cheeky arrogance. "Man Overboard" is the best single to come form an Australian band so far this year; and if Do Re Mi's isolated studio ways allow a sobering clinical stuffiness to sometimes creep on their records, on stage they're much larger than life.

The brainy future funk pumping hot rhythmic blood and dramatic vignettes, all enacted by Conway with accurate vigor. It's stupid to pick out technique within such a close-knit instrumental outfit, but the way Dorland Bray clips and snips with such precision makes him, in my book anyway, one of the most under-rated major drummers in this country.

— MARK CROMELIN

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Tom Petty And The Heartbreakers

Worchester, Massachusetts

As the house lights dim and thousands of Bic lighters flicker in the stale Centrum air, anticipation builds to a fever pitch: will it be the new, Dave Stewart-inspired Tom Petty (sitar, horns and backing vocals) or the raucous old model, running roughshod over jangly Rickenbaker, 'jus' me an' the good ol' boys from Gainsville'?

Up front, squirming teen-girl hearts skip a beat as the Heartbreakers roll thunderously into 'American Girl' and Petty drawls/sings, "Make it last all night . . .baby". (Who else could make long blond hair and mutton chops, dangling over a black, floor-length frock-coat, look sexy?)

No sign of a two year lay-off here. Booming bass; freight-train drums; Mike Campbell's '49 Fender Broadcaster sending streams of country-twang fills into the night air. And Petty's voice — ah, what a voice — at once hard and edgy as though from too many smoke-filled bar-room gigs, yet hauntingly caressing, soaring above all.

And so it goes through the first ten songs, classic Heartbreakers in the great Southern, stand-up-and-stomp-yer-feet tradition: 'You Got Lucky', 'The Waiting', 'Need To Know' et al. Yet something is out of kilter here. The sound is somehow too smooth overall. The horns — of course!

No time for frivolities now, however, for the moment of truth has arrived. 'Don't Come Around Here No More' — heartfelt crooner, instant American radio hit and confirmation of Petty in the Eighties. Sorry, Tom. What is beautifully crafted in the studio is lost here for lack of sitar and a Mike Campbell wah-wah that goes blah-blah. Still, it's hard to hate an every-colour-of-the-psychedelic-rainbow guitar and strobe-lit climax in 1985.

Seemed like a good time to ask the gals in section three, row D (quick, before they faint) what they think of the 'new' Tom Petty? 'Wicked awesome,' they gasp, sweat-soaked and star-struck.

— CHARLES DODSON

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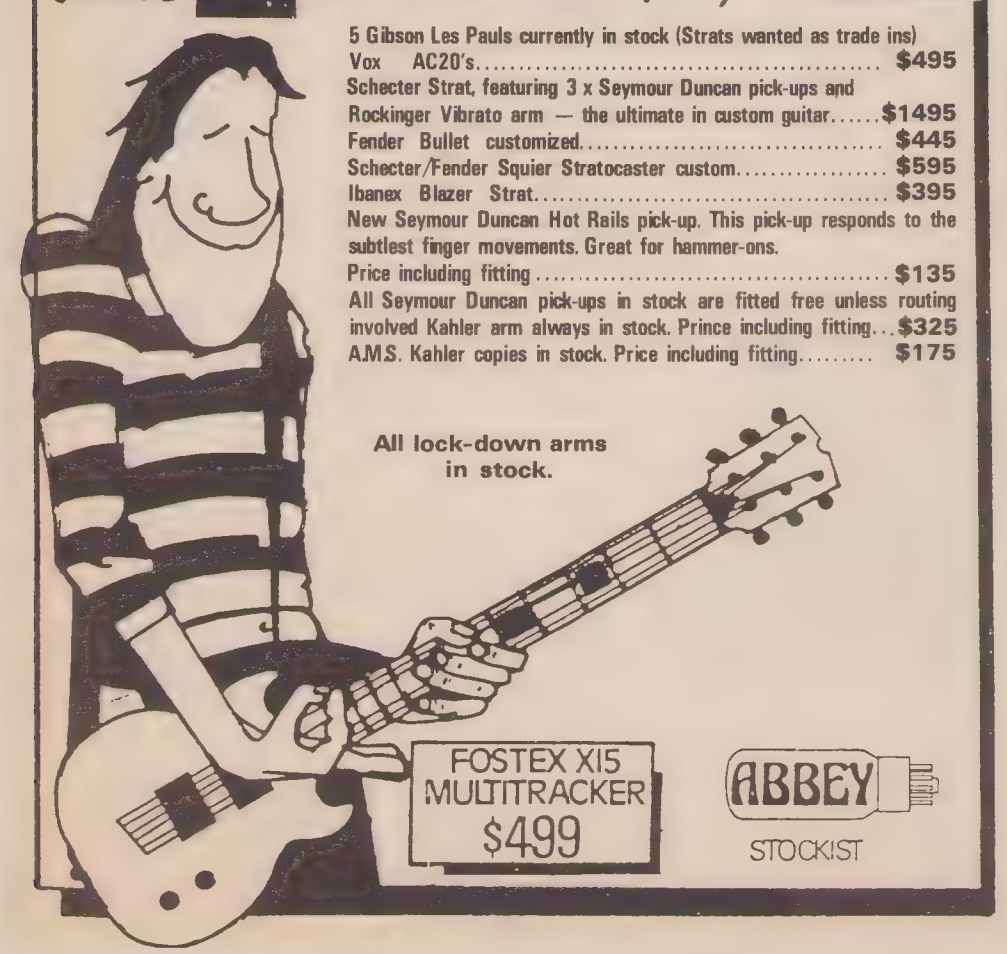

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Milestones

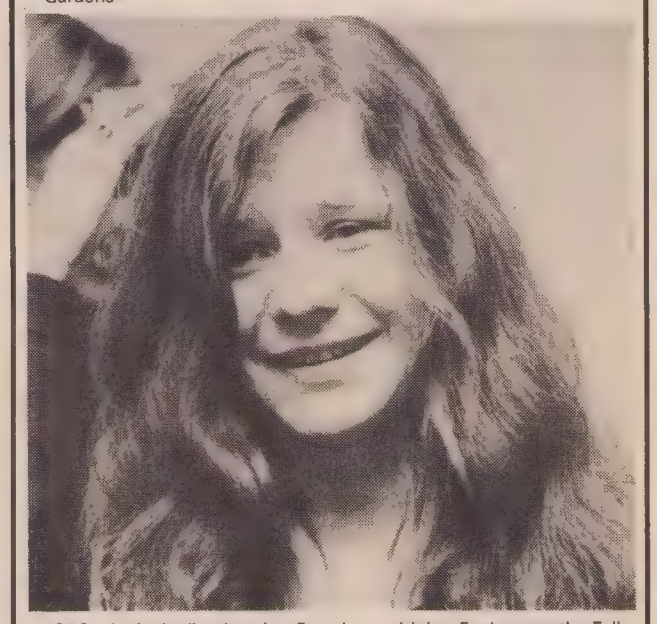
July 8
1944: Jai Johnny Johanson of Allman Brothers is born
1964: Paul McCartney presents his father with a race-horse for his birthday.
1969: Marianne Faithfull is hospitalised after taking a drug overdose.
1978: Joe Strummer and Paul Simonon of The Clash are arrested for being drunk and disorderly.

July 9
1907: Country and Western signer, Eddie Dean is born.
1916: Joe Liggins, R & B singer of 'Pink Champagne' is born
1946: Mitch Miller (Jimi Hendrix Experience) is born
1955: Bill Haley's 'Rock Around The Clock' becomes the first white rock'n'roll record to top the US charts.
1969: Brian Jones is buried in his hometown of Cheltenham.
1974: The Crosby, Stills, Nash and Young reunion tour opens in Seattle.

July 10
1941: Jelly Roll Morton dies in Los Angeles
1947: Arlo Guthrie is born on Coney Island, New York
1954: Gene Holder (dBs) is born in Philadelphia
1975: Cher petitions Greg Allman for divorce, only ten days after their marriage.
1981: Jerry Lee Lewis is given a fifty/fifty chance of survival by doctors performing abdominal surgery at a Memphis hospital

July 11
1915: Yul Brynner is born in Siberia
1937: George Gershwin dies in hospital during a cycstic tumour operation
1938: Dee Clark is born
1966: Delmore Schwartz dies
1969: The Rolling Stones release 'Honky Tonk Women', their first recording since Brian Jones was replaced by Mick Taylor

July 12
1912: Woody Guthrie is born in Oklahoma
1941: Roy Harper is born in Manchester
1942: Jerry Williams Jr. is born
1948: Matt Taylor is born.
1951: Cheryl Ladd is born
1957: Elvis Presley has first British Number One with 'All Shook Up'.
1969: Blind Faith make their American debut at Madison Square Gardens



1970: Janis Joplin plays her first show with her final group, the Full Tilt Boogie band, in Kentucky.
1978: Minnie Riperton dies of cancer

July 13
100BC: Julius Caesar is born
1942: Jim McGuinn (Byrds) is born in Chicago
1973: Queen release their debut album, 'Queen'
1974: Ronnie Wood plays the first of two nights of solo shows at London's Kilburn State theatre. Amongst his band is Keith Richards.
1981: A black teenager is stabbed to death at London's Rainbow Theatre during a concert by Black Uhuru, a reggae group much given to preaching of peace.

July 14
1939: Vince Taylor is born in London
1972: Van Morrison releases one of the great parenthetical statements, 'Jackie Wilson Said (I'm In Heaven When You Smile)'
1973: The Everly Brothers announce that they are breaking up the partnership after sixteen years together.
1980: Malcolm Owen, singer with the British punk band, The Ruts, dies of heroin overdose.

Rockwords

1. (First name) Famous 12 string guitarist's latest album is called "Time Step".
2. (First name) He upset UK politician with his donation to Miners' Wives Group.
3. (Surname). Former lead singer of The Elks who has signed to play Johnny O'Keefe in TV mini series.
4. (First name) Doyle. Last week's Celebrity Curio.
5. McCusker — Mondo Rock's songwriter.
6. (Surname). Rock star who is amongst latest names in Live Aid Satellite link-up.
7. Female lead in *Desperately Seeking Susan*
8. (Surname). His much publicised Rolls Royce will be up for auction in London soon.
9. (First name) He will plan a 3-D song and dance for Disneyland.
10. British group which includes bassist, Steve Priest.

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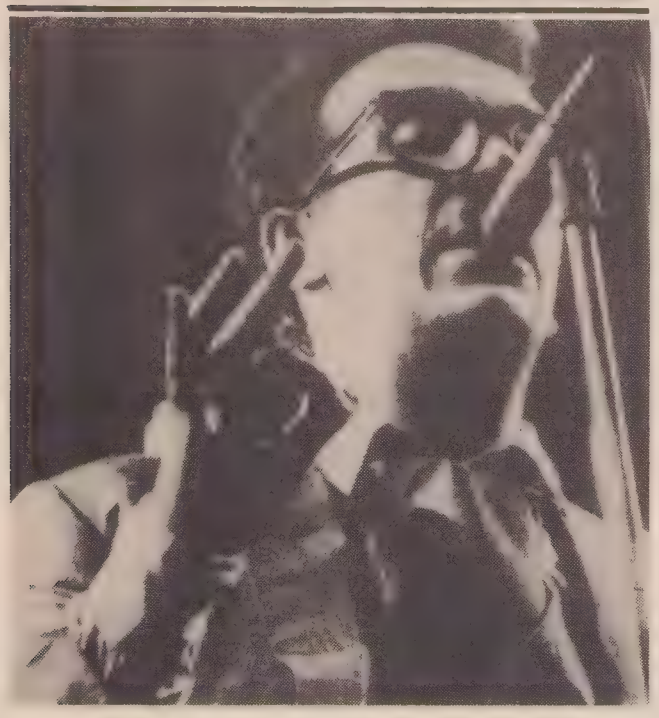
OPINION



• ELVIS COSTELLO

Audience And Artist — The Right Of Respect

Imagine a Midnight Oil show without 'Short Memory'. A Models gig without 'Barbados'. A Mentals concert without 'Apocalypso' or 'You're So Strong'. Would you feel betrayed?

Elvis Costello's recent concerts were advertised as a double-bill: the temperamental Irishman plus the off off-beat American T-Bone Burnett. But at the second Melbourne concert there was a third performer which made its presence felt in an ungainly way — that small part of the audience which coughed and wheezed, called out for requests between songs and heckled throughout the long, bewildering evening.

Such behaviour raises several questions. What is the role of the audience? What expectations does an audience have and what right has it to impose them on the artist? What responsibility does the artist have to the sentimental wishes of an audience?

Costello vowed to play plenty of new material and he did. He also delivered close-to-the-bone rearrangements of his past work. The atmosphere was one of tension and frustration as the audience tried to come to terms with this version of their hero. No, he didn't do 'Watching The Detectives'. But why should he?

Often it is the artist who moves on and the audience which remains static. Dylan and Bowie have been changing like chameleons all through their long careers, setting the pace for the audience to catch. The audience can always say no, of course. For Bowie it's worked, for Dylan it's been harder to convince the fans. But isn't it the artists' right to play the material they want to play? All the fans can hope for is that, regardless of the changes in direction, the artists maintain a certain standard of work.

Joe Jackson made a point of this during his tour here last year. he turned to the hecklers who were calling out for favourites and sharply reminded them that they had come to hear *his* music, not theirs.

The other side of the argument is that it is the audience who has bought the albums to make the artist popular and therefore deserves to hear those album tracks when they fork out their twenty dollars for a concert.

In Melbourne, Costello eventually won the audience over but he had to placate them first: I've written a batch of new songs and come down here because I thought you'd like to hear them.' Of course, he shouldn't have said this, but the respect he deserved to receive from the audience was being lost in the cries of dissatisfaction from the rowdy minority.

Van Morrison came out here and virtually ignored the fans. He also had the seeming audacity to play without his famed backing vocalists, The Angels who complement his gruff mumbling so brilliantly on record. Rickie Lee Jones did a similar trick, substituting her classy brass arrangements with synthesisers and guitar. And although the audiences may have felt a little hard done by, one wonders what *right* they have to react this way.

On the other hand, Neil Young satisifed everybody's wishes while the event of Springsteen's Melbourne shows made up for the absence of any songs from the first two albums. (I can still hear that fan roaring himself hoarse, calling out, pleading for 'Rosalita'.)

Audiences and artists can have wonderful times together. We can create heroes. We can pull them down too. Audiences can be loyal to the point of selfishness. And artists can be stubborn to the point of arrogance. It's an odd relationship but like all relationships that work well, there's the middle-ground of compromise, of looking at the world from the other side of the stage.

— VIN MASKELL.

The Colour Field

Venue: Nottingham Rock City

THE TOWN wit screams at the stage: "I saw you on Pebble Mill!". Terry Hall looks down with contempt and disdain sharing equal billing in his eyes. "Yes, we were f... wonderful on *Pebble Mill* What's wrong with *Pebble Mill?*"

Terry is a comedian. He's got the art of dealing with hecklers down to a fine retort. To each leaden taunt he has a silver reply — "What's wrong with being fat? You're probably only pissed off 'cos Manchester United stuffed Nottingham Forest — you're probably thin between the ears anyway."

Finally, after the town wit has flung his last desperate barb, Terry sneers a spendid "Oh, stick it up your arse sideways!" and suddenly chuckles, surprised at his own wit, "It'd probably go!"

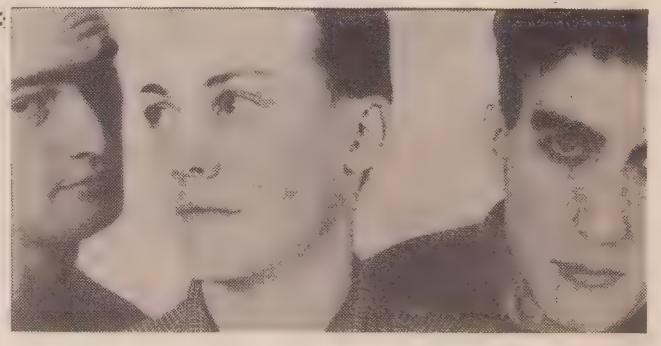
All of which goes to show that Terry Hall has a great sense of humour (which only the dim didn't know already) and suffers not fools gladly (which the town wit knows now). The rest of the show presented a knottier problem; namely, can The Colour Field bring the rocking sound of *Pebble Mill At One* to the concert halls and make it work?

Less fatuously, the sound of 'Virgins And Philistines', with its flamencos and waltzes and acoustic guitars, isn't one's usual rock gig fare, and to amp it up to be so might make a farce of the whole thing.

Consequently, large parts of tonight were spent shaking the knees to stuff like 'Faint Hearts' and 'Virgins', wherein the band go round the houses and through the motions, and nothing gets decided except the management maybe think of putting in seats for next year.

In fact, despite Terry's wit and a band whose playing is great (not to mention a female singer whose name escapes me). The Colour Field were on the verge of boring me silly at one point. Sprightly pop, primped into limpjd life and unsuited to the glare of the spotlight, it seemed pointless.

And after an ordinary lunge through 'Virgins', Terry said "This is called 'Have A Shit' ". It actually turned out to be 'Thinking of You' (hey! disrespect for the hit machine!) and it was brilliant.



And that was followed by the daftest '0s pop pastiche ever, a beaty number entitled 'Can't Get Enough Of You Baby', with its footling organ a true Hammond song. The fact that it segued in an almost holy manner into 'Armchair Theatre' was merely the icing on the cheesecake. Great.

So what do we find? Possibilities. More variety in TCF's writing style is called for, and more strength in the tunes. After all, their business is pop, and they can do it on occasion; if they did it more often, this would have been a fine gig.

— DAVID QUANTICK

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The humourous side of rock 'n roll

By Liz Breit

Twenty years ago, if a teenager told his parents he wanted to be a rock and roll star, he'd be lucky not to get a clip over the ears and told to put his mind to something far more worthwhile.

But as history would have it, ambitious rock and roll stargazers of twenty and thirty years ago, have evolved into the equivalent of the great film stars of the Hollywood studio era.

That is how Penny Stallings sees it, and her inspiration came from a book she was working on about Hollywood. She saw the similarities of the rock cult and the studio system and the result — the book *Rock 'N' Roll Confidential.*

But, she concludes, rock stars, unlike Hollywood stars, burn brightest when most tarnished.

She offers a general profile of the successful rock 'n' roll star as: "Bad boys (and girls) by definition, they must live and die by the outlaw code. Their album covers must be banned, their love lives sinful, their drug use suicidal, their demise, if possible, tragically premature; even their teeth (as you'll learn in a brief review of rock choppers through the ages) should be rotten."

You could never tell, and certainly parents wouldn't have, that the innocent looking faces staring out of the rock 'n' roll photo album that follows her introduction, would transform into the above celebrated personality..

In fact, that is the subject of Stallings' first chapter on how rock stars are born, how they distinguish themselves early in life, even if it is by being hated by everyone.

Stallings asks and answers the question: "Would it surprise you to know that Debbie Harry grew up in suburban New Jersey and Bruce Springsteen pumped gas after school? That Jimi Hendrix was a Boy Scout back in Seattle and Patti Smith was voted Senior Class Clown? Sounds normal enough, doesn't it? Well, don't kid yourself. Rock stars are different from you and me.

• BRUCE SPRINGSTEEN . . . hated at high school

"That difference usually starts to manifest itself in high school, where members of the Future Rock Stars Club tend to be outsiders — if not full-fledged rejects. Debbie Harry probably seemed normal enough back at Hawthorne High School if you ignored the fact that her French twist was a different color every week. 'I must have had ten or twelve different colors of hair,' she recalls. 'There was no color I didn't try, including green, even if it was a mistake.'

"Bruce Springsteen? Well, apparently The Boss was your classic pizza-faced nonentity in high school — one who is remembered only as a pimply youngster with a Beatles haircut who liked to play the guitar. By the time he got to Ocean County Community College, however, Bruce had managed to make a very distinct impression upon faculty and fellow students — it seems he was resoundingly disliked, so much so, that a student ad hoc committee once petitioned to have him thrown out.

"At sixteen, Jimi Hendrix dropped out of high school to join the army, but was back on the street in a matter of months — after his penchant for simulating electronic sound effects and sleeping with his guitar convinced the base psychiatrist that Jimi himself was a few strings short."

Stallings doesn't devote her book to picking out the high school drop outs or rejects. In the chapter, First I Look At The Purse! she profiles and biographies some important men in the rock 'n' roll industry like Colonel Parker, Alan Freed, Dick Clark and Berry Gordy.

She reveals some surprising facts as well, about Colonel Parker: She writes: "The lifelong air of secrecy that has surrounded both Parker's private life and financial intriguing have caused some to suggest that he is a man with something to hide. Because he has no credit cards, no passport, no certificate of birth, Parker's true history is a virtual blank — leading to speculation that it may have been purposely obscured to conceal possible criminal activity, or more likely, the fact that he is an illegal alien.

"Why else would a man who was known to personally hawk programs for quarters at Elvis concerts refrain from accepting million-dollar offers for Elvis to perform abroad, if not to avoid the attendant governmental scrutiny that would inevitably result? Indeed, why would a man with Parker's connection and financial resources have allowed his boy to be drafted and sent overseas at the height of his career without attempting to pull a few strings to get him (even temporarily) off the hook?

"Not only have Parker's business methods been questioned of late, but also his putative father-son relationship with Elvis. Goldman claims, for example, that in all their years together, Presley never once socialised with his mentor. And Larry Geller, a longtime Presley friend, said recently 'Elvis respected the Colonel for his ability to manipulate lawyers, companies and situations, but he felt very uncomfortable around him'.

"It has been widely reported that one of the talents Parker picked up during his carny days was the art of mesmerism. Phil Spector is one of the many who believes to this day that the Colonel maintained his control over Presley not through business acumen or goodwill, but by hypnotising him."

Berry Gordy's background is not without its mystery as well. Dubbing him the 'little emperor of Motown', Stallings corrects a few mistruths about this man who weilded great power over many in the rock 'n' roll business.

She writes: "The stories of Berry Gordy's poverty-filled upbringing that circulated during Motown's early years are mostly his own invention. In reality, he came from a family of self-starters who ran several small businesses in the black section of Detroit. Not rich, but not ghetto poor either, the Gordy's were comfortably well off.

"In the late forties, at the age of twenty five, Gordy opened his first self-owned business — a record store. After it went bankrupt in 1955, he put in two years on a Ford assembly line before stirking out again as a small time record producer and songwriter. By 1959, Gordy had family financing, family labor and a new name — Motown Records. Most of all, he had, in Detroit alone, a wealth of talent on which he could build his company.

"Actually, 'empire' is more like it. In his old Detroit mansion, there used to hang a portrait of Gordy dressed like Napoleon Bonaparte. And in fact, the diminutive Gordy is said to have presided over Motown like a power mad tyrant, a despot as charming as he was cantankerous. He put his artists through a rigerous in-house charm school — not unlike those of the old Hollywood star factories — where former ghetto kids learned everything from dining etiquette to slicked-up Apollo Theater-style choreography. At times, Gordy's dictum seemed arbitary, almost perverse in a way — like his habit of changing intricately synchronized dance routines just minutes before showtime. And when he instigated a 'Hits Only' policy at Motown, he wasn't kidding. He often sent Smokey Robinson and writer-producers back into the studio over and over again to correct flaws he alone could hear."

Stallings explores all the censored rock and roll albums covers (and prints them!) lists all the rock and roll rumours, dabbles with odd bits of trivia about who was sleeping with who, reveals the rock and roll imiatators and true to her word, checks the chompers of several rock artists not least of all Keith Richards, Keith Moon and even Bob Dylan who was once deemed to have the worst teeth in rock and roll.

A massive collection of photographs rounds off a fun book and yes, she even reveals what is under Tina Turner's wig. Word has it that Tina's real hair is plaited into tiny 'corn row' braids. Now that's not listed in the chapter of rock and roll rumours, but this is. Mick Jagger used to play the part of Barney Fife in *The Andy Griffith Show* and Alice Cooper used to play the part of Eddie Haskell on *Leave It To Beaver.*

• Rock 'n Roll Confidential is published in Australia by Hutchinson Publishing Group and sells for the recommended retail price of $16.95.

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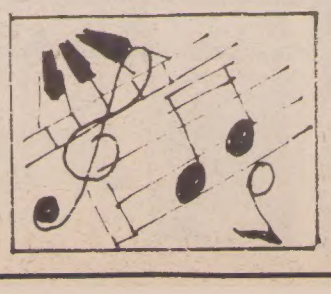

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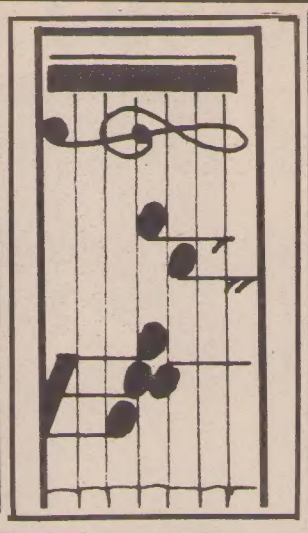

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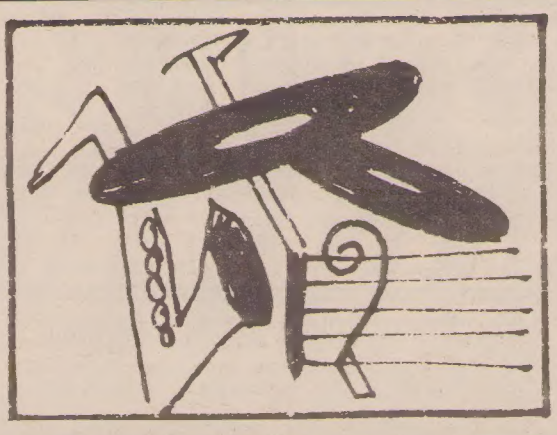

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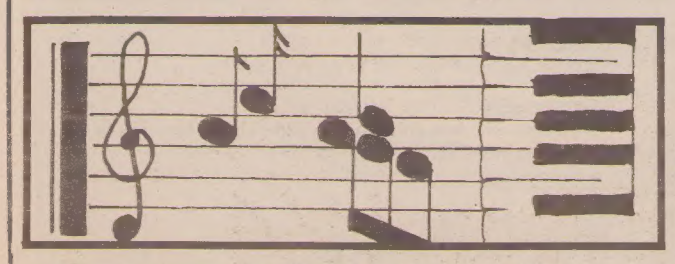

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GIG GUIDE

The Juke national gig guide is a comprehensive weekly look at who's playing where — right around Australia.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All gig guide information must be lodged with Juke NO LATER than 11am on Thursday mornings, for the following week's gigs (Monday - Sunday).

Please note: Gig listings will **not** be taken after 11am on Thursday mornings.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA 30331 or AA 30376.

VIC.

THE ABSOLUTELY OUTRAGEOUS LAST RESORT
11 Marina Bar, Frankston, 12 Central Hotel, Brighton
THE ADVENTURE
12 Kilmore Memorial Hall, 13 Armadale Hotel
AGE 1 & 2
12 The Venue
ANOTHER PLANET
12 Armadale Hotel
ARCTIC CIRCLES
12 Prince Of Wales
ASAMBU
9 Caseys, 11 Monash Uni, 12 Carlton Inn, 13 Stockade Hotel
ASH WEDNESDAY
12 The Club
AUS CARGO
14 Tiger Lounge
AUSSIE MAYO
10 Essendon Hotel, 11 Sherbourne Hotel, Shepparton, 12 Tumuit RSL, 13 Railway Hotel, Deniliquin
BABE TORSO
11 Paradise Hotel, 13 Essendon Hotel
BEACHNUTS
13 Hosies
BEHIND THE MAGNOLIA CURTAIN
12 The Club
BE KIND TO SCHOOLGIRLS
11 Central Hotel, Brighton, 13 New Orleans Tavern
BARBARA BELLAMY
10, 11, 12, 13 The Regent Hotel
BE WICKED
13 Prince of Wales
BIG NIGHT FOR TOM
10 Duke of Edinburgh
BODY SPORT
14 Tiger Lounge
BRIX
12 Oasis Hotel, Swan Hill
IAN BROADBENT
8, 9, 10, 11, 12, 13 Arlberg Hotel, Mt Buller
BUM STEER
12 Melbourne Uni
CAPTAIN COCO
13 Venetian Room
CAPTAIN SPAULDING
8 Edwards Tavern, 13 Moonee Ponds Tavern
CARMEN SUITE
13 Prospect Hill
TONY CATZ BAND
8 Prospect Hill, 12 Hotel Continental, Sorrento
KAREN CHALMERS
9, 10, 11, 12, 13, 14 The Sundance, Falls Creek
GREG CHAMPION & THE MANIAC ROCKERS FROM HELL
12 Bouzy Rouge, 13 New Boundary Hotel
CHANCES R
13 Pier Hotel
C.H.A.O.S.
9 Grosvenor Hotel
CHARLI
12 Tropicana Club
CHEMISTRY
12, 13 Ivor Whittaker Lodge, Mt Buller
COBBERS
10 Reardons Railway Hotel
COLD CRUSADE
12, 13 Bridge Hotel
COOL BANANAS
12 Middle Park Hotel, 13 Cafe Jammin, Middle Park
COSMIC PSYCHOS
12 Melbourne Uni
COVER UP
11 Star Hotel, 12, 13 Grainstore Tavern
THE DANCE
13 Carlton Inn
DEKADANCE
9 Monash Uni, 11 Prospect Hill, 12 Morwell Hotel, 13 The Venue
DELMATICS
12 Union Hotel, Windsor
DYNAMIC HEPNOTICS
13 South Barwon Activities Centre, Belmont, 14 Pier Hotel, Frankston
THE FASHION
13 Edwards Tavern
FAT TIME
8 Grainstore Tavern
FIRE BELOW
10 Raps Room, 12 Prince Of Wales
CRIS FLOYD
9 Duke Of Edinburgh
FOREIGN AGENTS
11 Duke Of Edinburgh
FUNGUS BRAINS
12 Melbourne Uni
GANG GAJANG
11 La Trobe Uni
GEISHA
11 Central Club, 12 The Venue, 13 Bensons
GIMIX
8, 9, 10 Sundance Hotel, Falls Creek, 11 Beaumaris Hotel, 13 Jakades Hotel, Horsham
GREAT DIVIDE
12 The Venue
GUILTY AS CHARGED
10 Sydenham Hotel
HAREM SCAREM
12 The Club
THE HEP CATS
10 Prince Mark Hotel, Doveton
JUDEE HORIN
8 Crab Cooker Restaurant, The Regent Hotel, 9 The Regent Hotel, 12 The Star Hotel, Sth Melbourne
I'M TALKING
9 Wollongong — Dapto Leagues, 11 Newcastle Workers Club
INNER SLEEVES
11 Latrobe Uni
IN VOGUE
13 Norlane Hotel, Geelong
JACK'S WORLD
12 Venetian Room
JAMM JAH
11 Creole Club
JOHNNY SAID SO
13 Tropicana Club
JON MOL
10 New Boundary Hotel, 12 Sentimental Bloke
THE KAOTICS
9 Grosvenor Hotel
KING JERKLEWS
10 Raps
KU KLUX FRANKENSTEIN
11 Price of Wales
LAST CHANCE DANCE
10 Paradise Club, 11 Essendon Hotel, 12 Bensons
LIMESPIDERS
12 Prince of Wales, 13 Central Club
LIMITED EDITION
13 Creole Club
LIQUID ENGINEERS
13 Miners Rest Hotel
LOCAL ISSUE
11 Argo Inn, 12 Bridge Mall Hotel, Ballarat, 13 Edwards Tavern
MAN FRIDAY
12 Aberdeen Hotel
MANIKINS
10 Duke Of Edinburgh
MARONES (PLAY THE RAMONES)
13 The Club
MATRIX CLUB
12 Essendon Hotel, 13 Prospect Hill
PAUL McKAY SOUND
10, 12, 13 Star Hotel, Sth Melbourne
MENTAL AS ANYTHING
13 South Barwon Activities Centre, Belmont, 13 Pier Hotel, Frankston
METAL MAYHAM
11 Grosvenor Hotel
METHODS OF DANCE
11 Billboard
MIXED FEELINGS
12 Carlton Club, 13 Inverloch Hotel
MODELS
9 Wollongong - Dapto Leagues, 11 Newcastle Workers Club
MOTIVATORS
10 Lady Bay Hotel
MOVING PICTURES
8 Berwick High School (arvo), 9 Tropicana Club, 10 Lady Bay Hotel, 11 Beillboard, 12 Ferntree Gully Hotel, 13 Village Green, 14 Prospect Hill
NITESHIFT
12 New Boundary Hotel
NO NONSENSE
11 Eureka Hotel, 12 Moonee Ponds Tavern, 13 Armadale Hotel, 14 Festival Hall
NO REASON
12 Duke Of Edinburgh
NUMATICS
11 Tiger Lounge
100 FLOWERS IN BLOOM
13 Venetian Room
OUT TO LUNCH
13 Union Hotel, Windsor
NELLIE PACKER BAND
10 New Orleans Hotel, 12 Clickitys, Carlton
PHANTOM BAND
11 Central Club
PICKPOCKETS
10 Central Club
PIZZA SLUTS
11 Prince Of Wales
PLASTOIDS
9 Sydenham Hotel
PRINCE NYAH & THE SLAVES OF SIN
13 Aberdeen Hotel
PROWLER
13 Duke Of Edinburgh
PSYCHOTIC STAIRS
13 Grosvenor Hotel
RAM BAND
11 Argo Inn
REAR END
11 Welshpool Hotel, 13 Paradise Club
REVEREND BLUES & THE BLUES MESSENGERS
13 Bensons (early), Billboard (late)
RKANG
10 Grosvenor Hotel
GRAHAM ROBERTS
12, 13 Ivor Whittaker Lodge, Mt. Buller
ROCK STEADY
11 Moonee Ponds Tavern, 12 Beaumaris Hotel, 14 Edwards Tavern
MARTY ROSE
14 Clickitys, Carlton
S.A.S.
13 Duke Of Edinburgh
SCAT
11 Edwards Tavern, 12 New Boundary Hotel, 13 Anchor & Hope Tavern
SEPARATE TABLES
13 Tropicana Club
SEVEN DESPERATE MEN
13 Provincial Hotel, Ballarat
SHAKE 288
11, 12 Hip Hop Club
SHARKS
11 Esplanade Hotel, 13 Grosvenor Hotel (arvo), Carlton Club (night)
SHINDIGGERS
13 The Rock Garden
SHOWER SCENE FROM PSYCHO
12 Melbourne Uni
SILENT STRANGER
12 Tiger Lounge, 13 Bensons
SMILING INFANTS
13 Grosvenor Hotel
BRODERICK SMITH
12 Armadale Hotel, 13 Armadale Hotel
SNAPP
13 Village Green
SOLE TWISTERS
9 Bouzy Rouge Cafe, 11 Dava Hotel, 12 Norlane Hotel, Geelong, 13 Caulfield Town Hall
SOMEBODYS SISTER
12 Grosvenor Hotel
SPANIARDS
11 Panton Hill Hotel, 12 Essendon Hotel, 13 Prospect Hill
STAND AT EASE
11 Duke Of Edinburgh
STEALERS
12 New Orleans Hotel, 13 Kirkpatricks Hotel, Mornington
THE STRAND
10 Raps Room
STRANGE TENANTS
10 Tropicana Club, 12 Seaview Ballroom
STRINGBUSTERS
11 Royal Darby Hotel
SURROUND
12 Kirkpatricks Hotel, Mornington, 13 Elsternwick Hotel, 13 Somerville Hotel.
SURVIVAL
8 Billboard, 10 Edwards Tavern, 11 Victoria Hotel, Shepparton, 12 Royal Hotel, Ferntree Gully, 13 Beaumaris Hotel
SWEET TALK
12 Moonee Ponds Tavern
JO-FOX TALBOT BAND
11 The Grand Hotel, Mornington
TALK THAT WALK
11 Tropicana Club, 12 Ferntree Gully Hotel, 14 Prospect Hill
TEX NOBODY
11 Rising Sun Hotel, 14 Esplanade Hotel
TINSLEYS LOUNGE LIZARD
10 Kamikaze Cafe, 11 Great Britain Hotel, Richmond
TOOTIVILLE
13 Hosies
TROUBLE IN RUSSIA
12 Duke of Edinburgh
TRY BREATHING
10 Rock Garden
UNINVITED GUESTS
9 Sydenham Hotel
UNTITLED RED
13 Metropol
THE URGE
12 Creole Club
VENOM P STINGER
11 Prince of Wales
THE VERDICT
12 Dutch Club, Carnegie
THE VINCENTS
14 Union Hotel, Windsor
VINNIE & THE VIBRATORS
8 Star Hotel, Sth Melbourne
TINSLEY WATERHOUSE BAND
13 Central Hotel, Brighton, 14 Pier Hotel, Frankston
WET ONES
12 Creole Club
SLIM WHITTLE
11 Armadale Hotel
WILSMERE
10 Grosvenor Hotel
WINDSOR JAM
12 Tiger Lounge
WINE
10 St. Andrews Hotel, St. Andrews
WISE GUISE
11 Tiger Lounge
WITCHCRAFT
13 Portsea Hotel
THE WRECKERY
14 The Tote
ZURICH ZOO
10 Cricketers Arms, Richmond

N.S.W.

ANTHONY ACKROYD
10 Boulevarde Cinema, Griffith, 12 Bankstown Sports Club
ANTHONY & RICK
13 Brookvale Hotel, 14 Cecil Hotel, Cronulla
ROBYN ARCHER
8 Canerrra Theatre, 13 Newcastle Civic Theatre
AUSSIE MAYO
12 Tumuit RSL, 13 Railway Hotel, Deniliquin
AUSTEN TAYSHUS
10 Boulevards Cinema, Griffith
AUSTRALIAN CRAWL
9, 10 Shellharbour Workers Club, 11 Rooty Hill RSL, 12 Globathon, Syd Ent. Centre, 14 Jindabine Hotel
AZ GARD
11 Sutherland Royal Hotel
AZUAR
10 Sandringham Hotel, Newtown
IAN BEAM
8 Shanneys
BEATNIX
10 Hotel Manly, 11 Penrith Leagues, 12 Revesby Workers Club, 13 Parramatta Leagues
BLEACH BOYS
12 Newcastle Uni
BLOOD CHAIN
11 Sutheland Royal Hotel
BLUES NIGHT
10 Shanneys
BREAKFAST IN BED
12 Sandringham Hotel, Newtown
BULLAMAKANKA
8 Cooma Australian Hotel, 9 Wagga Rules Club, 10 Lavington Sports Club, 11 Swan Hill Oceanic Club, 12, 13 Broken Hill Legion Club
RICK CARTER
10 Boulevards Cinema, Griffith, 12 Bankstown Sports Club
CATTLE TRUCK
12 Sydney Trade Union
CHOKAROCK
10 Intersection Bistro
COCKROACHES
9 Tivoli, 12 Cronulla Workers Club, 13 Blacktown RSL
COLOURED STONE
13 Dom Polski Centre
CRASH CUPS
9 Sandringham Hotel, Newtown
CRASH POLITICS
10 Mosman Hotel
CRAVEN FOPS
12 Mosman Hotel
THE CUCKOOS
13 Selinas
DANCE PARK
10 Greenfields Tavern
KIRK DAVIS
9 Shanneys
DELTOIDS
11 Forest Lodge
DER STRAZA
10 Campbelltown RSL Club, 11 Parramatta Leagues Club, 14 Rooty Hill RSL
DOMINO THEORY
10 St. George Sailing Club
DO RE MI
10 Greenfields Tavern, 11 Caringbah Inn, 12 Balmain L.C., 13 Selinas, 14 Parkway Hotel
DRAGON
12 Blacktown RSL, 14 Tellara Bowling Club, Newcastle
PAT DRUMMONDS
11 General Bourke Hotel, Parramatta, 12 The Rest, Milsons Point, 13 Nth Wollongong Hotel
DYNAMIC HEPNOTICS
9 Canberra A.N.U.
THE EDDYS
12 Shanneys
EGA NINJAS
14 Parkway
ELECTRIC PANDAS
12 St. Marys Leagues Club, 13 Corrimal Leagues
EN TOURAGE
12 Cootumundra Country Club
THE EXPRESSION
10 Sweethearts, 11 Tivoli, 13 Selinas
FAT TIME
13 Manzil Room, 14 Tivoli
FICTION ROMANCE
13 Mosman Hotel
FIFTH BUSINESS
9 Mosman Hotel
FLIES
12 Central Coast Leagues, 13 Greenfield Tavern
FOREVER 15
10 Sweethearts, Cabramatta, 12 Blacktown RSL, 13 Miranda Hotel
FRENCH CONNECTION
11 Intersection Bistro
THE GAS
9 Stallions
GENERATION
9 Sheilas, 10 Cock & Bull Tavern, 11 Hotel Manly, 12 Parramatta Leagues, 13 Whitehouse Inn, 14 Sefton Hotel
TERRY HALLIDAY
12 Leumeah Inn
HARVEY & THE WALLBANGERS
13 Sutherland Royal Hotel
HOT SHOTS
12 Broadway Hotel
HUNGRY YOUNG MEN
11 DiDi's, 12 Patch's, Darlinghurst
IDEA
11 Sheilas, 12 Twilight Zone, Newcastle
ITCHY RAP
11 New York Tavern, Sydney
THE JOHNNYS
11 Mosman Hotel, 12 Sydney Trade Union, 13 Miranda Hotel
KLAYTONS
12 Whitehorse Inn, 13 Belmont Hotel
LAYABOUTS
9 Cat & Fiddle, 14 Unity Hall Hotel
LEAPING FENCES
13 Sandringham Hotel, Newtown
LIGHTHOUSE KEEPERS
11 Tivoli
MACHINATIONS
9 Orana Hotel, Blacksmith, 10 St. George Sailing Club, 11 Ingleburn RSL, 14 Penrith L.C.
MAGNETICS
12 Eastwood Hotel
MANY HANDS
13 Sandringham Hotel, Newtown (arvo)
MELTING SKYSCRAPERS
13 Seven Hills Hotel
MENTAL AS ANYTHING
9 Canberra A.N.U.
MILKY BAR KIDS
11 Eastwood Hotel
MIRRORED IMAGE
12 Wyong Leagues Club
MISSING PARTS
12 Seven Hills Hotel
THE MIXTURES
10 Perisher Valley Inn, 11 Perisher Valley Inn, 12 Canberra Labour Club, 14 Fanneys, Newcastle
MUSHROOM PLANET
12 Caringbah Inn
NAUGHTY RHYTHMS
12 Sutherland Ent. Centre
NEW BREED
12 Central Coast Leagues
OTHER VOICES
13 San Miguel Inn
JEREMY OXLEYS CHINLESS ELITE
12 Local Inn
DOUG PARKINSON
13 Penrith Leagues, 14 Kincumber Hotel
PINK SLIPS
8 Sandringham Hotel, Newtown
PLAYBIRDS REVUE
8 St. James Tavern, 9 Orient Hotel, The Rocks, 10 Sheilas (lunch), Annabelles (late), 11 Caringbah Inn (lunch), Brookvale Hotel (late), 12 Belfield Hotel, 13 Eastwood Hotel (lunch), DiDi's (late)
PLAYGROUND
10 Mosman Hotel
THE POUND
9 Epping Hotel, 12 Leumeah Inn, 13 Dee Why Hotel
PROMOTE THE BUN
11 Mosman Hotel
THE RADIATORS
9 Sweethearts, 10 Campbelltown RSL Club, 11 Parramatta L.C., 12 Wyong L.C., 13 Shellharbour Workers, 14 Rooty Hill RSL
RADIO RED
11 Caringbah Inn
RESISTANCE
13 Sutherland Royal Hotel
ROBERTS FROST
10 DiDi's, 12 Leonards Tavern, 13 Hotel Manly
ROSE TATTOO
12 St. Marys Band Club, 13 Miranda Hotel, 14 Avalon Beach RSL
SAHARA
10 Canberra Labor Club, 11, 02 Royals Rugby Club, 14 Manika Football Club
SCHIZO SCHERZO
8 Di Di's, 9 Manzil Room, 11 Shielas, 12 Sutherland Under 18's concert (early) Mona Vale Hotel (late), 14 Yugal Soccer Club
THE SCREAM
11 Sandringham Hotel, Newtown
SCREAMING TRIBESMEN
11 New York Tavern, Sydney, 13 Seven Hills Hotel
SEALEKTRIX
14 Duke of Wellington Hotel
SEAMONSTERS
12 Carmens Miranda Hotel, 13 San Miguel Inn
SECRECY
8, 13 Stallions
SMALL VENUES
12 Stallions
SNAKE
12 Hills Inn, Seven Hills
SOLDIER
11 Viking Hotel, 12 James Ruse Inn
VINCE SORRENTI
10 Boulevarde Cinema, Griffith
SPARKL,ERS
12 Mosman Hotel
ROLAND STORM'S JAILHOUSE ROCK BAND
11 Malabar RSL
STORMY MONDAY
10 Caringbah Inn
STRAIGHT PEOPLE
12 Rich River Golf Club, Moama
SUNDAY DRIVERS
10 Sandringham Hotel, Newtown
SWEET
9 Cressnock Rugby Leagues Club, 10 Doyalson RSL, 11 Newcastle Workers, 12 Taree RSL, 13 Bankstown RSL, 14 St. George Budapest Club
TAME PUSSIES
9 Piccadilly
TEMPER TEMPER
12 Mona Vale Hotel, 13 Rest Hotel
THIN ICE
11 Sutherland Royal Hotel
TIME AFTER TIME
10 Hotel Manly, 12 Carmens
TORRID ZONE
11, 12, 13 Hilton Hotel
TOUGH LUXURY
12 St. Marys Band Club
TRADER
10 Hornsby RSL
THE TROGGS
9 DiDi's, 10 Stallions, 12 Greenfield Tavern, 14 Caringbah Inn
TROPICAL PENGUINS
12 Sandringham Hotel, Newtown
UNCOSNTROLLABLE URGES
8 Sandringham Hotel, Newtown
UNDERCOVERS
8, 9 Man From Snowy River, 11 West Ryde Hotel, 12 Austral Bowling Club, 13 Bull N Bush Hotel
URBAN GUERILLAS
11 Sandringham Hotel, Newtown
V8's, 13 Shanneys
VENETIANS
9 Byron Bay Arts Factory
WORD OF MOUTH
12 DiDi's
YOUNG HEARTS
12 Thirroul Leagues, 13 Hawkesbury Sports Club
THE YOUNG LIONS
9 Sweethearts, 12 Carmens Miranda Hotel, 13 Shellharbour Workers
YOUTH SYSTEM
9 Mosman Hotel
ZIPS
8 Sheilas, 11 Stallions, 12 Dee Why Hotel

QLD.

ROBYN ARCHER
11 Queensland Performing Arts Centre
KEVIN BORICH EXPRESS
10 Caesars, 11 Bombay Rock, 12 Calumvale Hotel, 13 Deception Bay, 14 Royal Mail Hotel
DELLTONES
8 Innisfail Shire Hall, 9 Cairns Civic Centre, 10 Ingham Theatre, 12, 13 Mt Isa Memorial Civic Centre, 14 Julia Creek Civic Centre
RAVEN
8, 9 Commercial Hotel, Gympie, 10, 11 Royal Hotel, Maryborough, 12 Kingaroy Town Hall, 13 Telford, Toowoomba, 14 Playroom
VENETIANS
10 Twains, 11 Sybils, 12 Mansfield, 13 Jet Club, 14 City View Hotel

S.A.

FULL MARKS
12, 13 Le Rox
HOODOO GURUS
10, 11 Le Rox, 12 Old Lion, 13 Findon Hotel
PAUL KELLY & THE COLOURED GIRLS
11, 12 Limbos, 13, 14 Pharoahs

W.A.

HOODOO GURUS
8 Red Parrot
WOMEN AND CHILDREN FIRST
9 Pier Hotel, Esperance, 11 Kalgoorlie Jazz Club

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The Rock Force

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